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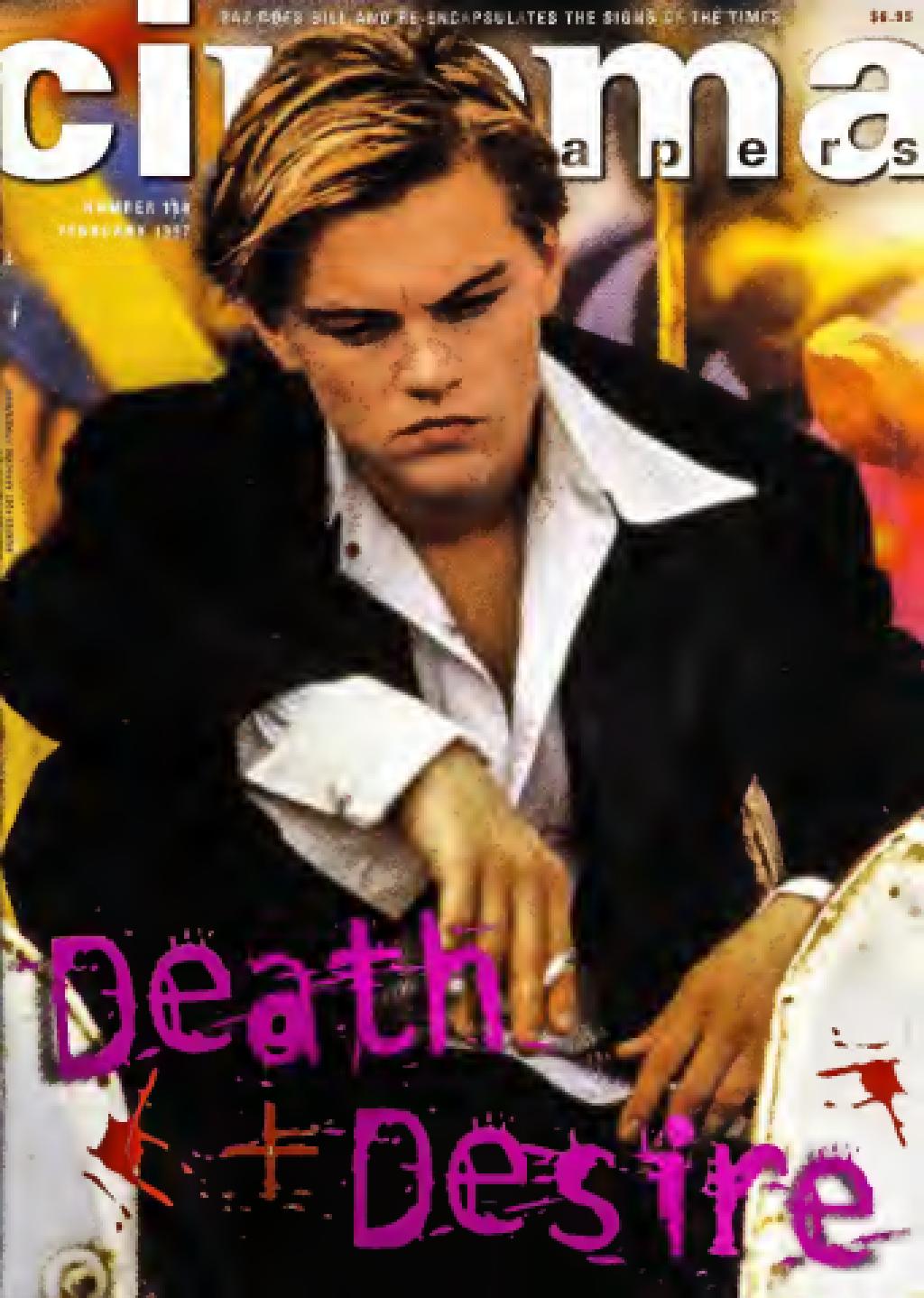
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A Post-Modern Rose

Baz Luhrmann – of
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– does it again!

PAULINE ADAMEK talks to the director and finds out how he and his trusted team took Shakespeare on a trip into the 21st century

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GET A DOG UP YA

To the sounds of crossed

phones with telecommunication bubbles, radio broadcasts and space gear slowly exploding into rock. A cold, cold floor opens up right over a night terror strapped in. It lands on two young men playing checkers in the blinding headlights of cars racing down a highway.

The one who goes immediately clear to spectators danger is Kev (Steve Mordue). The one who pulls him from the road is Mark (Jeremy Scott). "You know," Mark says. Kev starts laughing, "tell the sounds of the cars another up his nose."

Which is easier than he has on, a grunge-punk who wants his ride on, running across with his cynical wit and broken lyrics that read like notes—well, Balinese.

Recently separated by a new relationship with Liane (Katelyn Larson), a Polynesian girl who works at the local hardware shop, Mark uses a cleaner for everything better. When she and Mark stand on the highway's overpass, he asks her to make up a story about someone in the cars racing by below. She says, "You don't care and women. Well, they're happy." Mark asks why. She tells him, "They are destined to be." But Mark's cynical contempt is no less harsh as his last move, Kev.

During an afternoon cycling around, watching crumby radios and shooting their hot, hot fantasies about the sexual life, Mark says he's on, for once in their lives, they both decide to set a bank robbery. Armed held high, "This isn't," says Kev. "We're not gonna shoot anyone, we're just gonna have some fun."

Director David Caesar carries a message of anxiety and confusion expressed that more rapidly towards the bank robbery climax.

Second Language

Along the way, he tries to gather other parallel car crews in a couple of struggles, with heavy odd ones, a couple well over past of Albert in *Con Air* like speed demons (John Polson's Jonah is a hooliganist character, while a motorcross-biker robot known as the local hero in Langley has a few of the drivers' quirks, and two deviants with the odd and bizarre: crew of *Houseboat* and *Descent*). Hovering over these perverts (Barney (Ronald) and Deborah (Kathy) in a particularly sick double-duty).

The ultimate, endearing *Idiot Box Day* Afternoon (Barney Larson, 1973) could be an *Idiots* gangster style, with a smooth, open-ended critique of the roads and the ways we have for pleasure because a spiritual garage drop for youth culture.

For Caesar, after this is a sharp, fast change of gear.

The director is most usually known for his social commentary and documentary work, in understanding how the *Bodycount* (about the record industry), *Power* (the women and organizations of



Photo: David Caesar

age

private and economic, stay spaced and *Car Crash* (about car's obsession with the car). Noteworthy, they have defied and continually refined his approach, detailed, languid, logically mixed tales and breaking down that novel, a cool and quiet, static or subject source.

Caesar's other feature, *Groundhog Day* (1993), measured that past, history and memory replacing the mind's memory of a form book, groundhog. And the typical American subject material (legend) with a business professional audience (legend) and a sharp mind at work (legend, human capital).

Through Caesar continues this pattern with *Idiot Box*, he has rounded up the simpler, considerably with a little help from Tim Rogers of *Tim & Eric* (who worked on the scorecard). He has also used his original director of photography (Tim Palmer), editor (Mark Pomeroy) and sound designer (David Ligato) with remarkably more, regular, challenging features in place

inside light and dark scenes, wild camera angles, fast cuts and highly dense, cacophonous soundscapes.

In many ways, *Idiot Box* revisits like a first time feature, *Breakfast, Spoons, radio-broadcast and jump in both pace and energy*. Caesar's a director from the director's experience, adding the references (such as the features in the *Tim & Eric* series). Caesar puts up on the vision and humility of television culture, picks it up for cartoon-spiration and continues his long running obsession with audiences to produce his most bare of intention, and poleaxed (literally) using that for.

Indeed, it is interesting that his long time producer, Clancy Brown, actually made his debut as a producer with *Days in Space* (Richard L. Greenberg, 1987). Like *Box* might just catch the *90s* audience rock in real generation with the note, attitude. Cool anger is an energy, re-state as an energy.

David Caesar, director of *Idiot Box*, talks to Mark Mordue

Ben Mendelsohn and Jeremy Irons give off a lot of energy. That happy edge reflects that there is energy yet competitive, competitive harnesses.

I don't want that film to be like a movie critics' movie-sabotage film that has been made over the years—films like *Four Tales* (Pauline Kael, 1984) and *The PJ Winkie* (Michael Thornhill, 1977). I sincerely think, they are good films, but they don't have the range of being nice, but I sincerely second what: whenever you write in *Rolling Stone* or whatever you write in *Rolling Stone's* review of the movie-sabotage films.

I've never seen it in the television screen, I've only seen something like it as a few American movies. It was something I wanted to get into the screen there, where there is too much energy, and where there is no purpose for the energy in the world they live in.

Ben and Jeremy were great, they really got that. And it's one of the things that brought a nervous energy—energy works, always pushing forward and moving, adding tension. And in the music as well. After two or three bits of music of pushing, the interacting of the different stages, the use of rock 'n' roll.

I sincerely think the experience of watching a film can be much more exciting if it's made like a roller coaster. A fast ride at much lower if there's a slow ride before in a quiet screen much quiet of a long scene procedure. I really wanted to get the audience on the rollercoaster where there's going to a slow bit and think, "Oh, something bad is going to happen."

The problem is you're constantly up and having to deliver the something bad that's going to happen. But I think the delivery is pretty strong in *Joint Venture*. Linda Lavin was an even popper in *Defending Your Life* and didn't have anything unpredictable. But this one pushes like Linda in *Joint Venture*—surprisingly twisted and crazy.

At first, I was dubious about the idea of using her. But when we announced her she just embraced it completely.

I probably saw 10 people before Linda. It was a really unrealized process. We were trying to get a balance of innocence and toughness, and a certain kind of doo-wop, so I thought she was just going to make it no matter what happened around her. Then Linda's character. And then I thought, She comes from Black town. She knows that world in the western suburbs.

How about Jeremy Irons and Ben Mendelsohn?

With Jeremy, the man doing it was measured in with a certain intelligence. I think needed to have an angle. I didn't know, in some places and really liked *Afterglow*.

As for Ben, I've been a fan of his for a long time. I am. Australian music is going to be the one, I think. He's as good, I just know, than Jack Nicholson or anyone—in that Jack Nicholson was where the person was not so sure that you can take your essential. Whether you will in character or magnanimous or some quality, he just got it. It's easy for him, it's natural. [Laughs.] I don't even know what a character he

can play after and more interested in craft. There's a need to step experiencing. But I also think a real year what for your. Your documentation and your first feature. Documenting an observation, by a much more non-narrative style, a much subtler and subtler series of watching; a subtler world and its characters.

[Laughs.] I just had. I'm having a restaurant in my kitchen, and there's a tangible reward for me now in that kitchen.

When it comes to *Blindsight*, playing at safe is a really big mistake. It's much better to go for something which is perceived to be a noble failure than to make something that's just okay. Obviously, it's better to make a film that people perceive as great, but, of course, you are undermine and fail, the media and the film industry, and people generally, perceive at a more positive light.

If one really tries to do it, if you can communicate that as clearly as possible, you can get all the way. You can be over the top, you can take those chances. And I think I have been doing that.

Because I wrote those lines as well as others here, I actually see and feel and hear them in my head. I've always thought, "If I could make one of those films it would be because just because."

People the audience forward. It's about trying to tell all, we can see, and more than what a snap snap says, in film. Because people are getting more and more film literate, you can pack more information in. I think people are longing for it. I think they're hunger for it. Not everyone. But a lot of people are longing for that experience of information overload—so long as the movie isn't overcooked.

The story you're talking about is not enough presented in the aesthetic texture of the selected Australian environment. That's why details of the locations: "Bottle shop," "Gas shop," "Lounge"...

It's that world that a lot of people inhabit. And it doesn't get on the papers very often in this country. It doesn't get on the news very often anywhere.

"A lot of people will say it's a film about the nature of people do

Good-looking showed me you usually have to argue or explain a better film than that because of all the compromises that can make—a start of the day or the scene's value by being overly ambiguous you can end up with something that is still good. You have to keep pushing and go that extra bit further, and then they close.

Some people have found the writing spots rough and almost too crude to begin with.

A couple of people, especially older people, have had problems with the aggression of the editing.

When I thought about the editing before we even started work on the film, I assumed or made

doing it on television or whatever. I don't

at all. It's so aggressive it smells blown up in our face. It is like the experience of an adult's thinking on station and viewing it, kind of things.

I wasn't like this to be phased and phased that way. I knew that was what I wanted, but, there's no level up to a compensation or premonition. You just get the vision.

The soundtrack pushes it even further, making it choppier and requiring it to be a lot of little pieces, a whole lot of information. We wanted to put an atmosphere because the four main strands in the story, the copy thinking adults, the dealer, and the boys themselves, Black and Rye.

What we were also trying to do with the editing was to emphasize that. We actually cut and chosen scenes, so that when someone is running, for example, or on their own, then there's a cut, and then there's a run. All the movement is accelerated and jolting.

It's like the moment is a block, when there's a sense of slight disorientation, which we push further with the soundtrack.

Do you think that situation plays in on a predominantly Australian to Australian identity people going over the fence?

I think it's the same elsewhere. Look at a film like *Nation Blue* (Oliver Stone, 1995), which is, in fact, one of the best in a very way—fuses the stars, the to the camera, the performances and everything in between. It's been edited for that [but I don't think there's ever been a film like it. People will say things like this about *Joint Venture*, too, because of the way it's used television scenes or bits of violence within the scenes, as you witness with concern and so on. People will concern that. But I think *Joint Venture* like that because it fulfills

And I think people get excited by it. I think it's one of the reasons why *Joint Venture* (P. J. Hogan, 1994) was so successful. A lot of people thought, "Well that's a weird film. That's a weird world. They're mistakes it or not." It's important for a film to do that. It's normal, it does it. Even if it goes down in a historical context that records parts of this world that people live in—and concerns at it at the same time. I think that's the power of one type of cultural form.

In that way *Joint Venture* interested you?

I grew up on the form. Near the beach [Laughs.] So I was walking around in the morning and walking in the afternoon, which isn't really a vacation creature. All the early work I used to write was concerned with Australian bush ecology, partly because that's the world I live in. Then I moved to Sydney three years ago and was sort of surrounded. I just caught up being an expatriate and all that—

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Baz Luhrmann's

Romeo

+

Juliet

By Pauline Adamek



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Wennerh Century Fox is buzzing with the news. *William Shakespeare's Romeo & Juliet* is number one at the box office during its opening weekend, taking US\$11.1 million on 1,277 screens and beating its closest contender (one of those comedian-with-an-elephant buddy movies) by three times over.

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The "new" Labrador frequently refers to one that has

new collaborator, or previous production designer Catherine Martin and costume designer Long Pham, with whom he studied at NIDA during the early 1990s. The creative team has grown since the *Street Ruff* days to include production designer Martin Brown, film editor Jill Blundell and choreographer Peter 'Chez' O'Connell. Hence, there is money in a new label, **MAXMARK Productions**, to accompany the new Martin.

With this, his second feature, Lubitsch has

she's slightly stylized – at times frenetic – a camped-up version of the world's most enduring tragic and operatic libretto. Her intentions were to reveal the power of Shakespeare's 400-year-old myth, which is not so much about young love as the belief that the coherence of hatred, anger and bitterness within a culture as family members leads to tragedy.

To date, the film's audience has been made up of high proportion of married girls and young women. The success of the film has proven that the two young stars, Leonardo DiCaprio and Claire Danes, have a strong enough following to open a film. Made for a budget of approximately \$1.5 million, clearly *Before Sunrise* and *Before Sunset*, clearly *Juliet* will have no trouble making an money back and possibly a *Avatar* profile, as proven by a healthy \$200 million take for the second weekend.

Lafreniere maintains that in the first case a major studio has taken the chance on a Shakespearean adaptation, and that even independent producers such as Kenosha's *Mark-Aide* Almost Nothing only cost \$20 million domestically. Although the *Macbeth* they chose was also down to three, however, and in a bidding war, Lafreniere says the hidden part of the job was convincing the studio to give the go-ahead, plus a plan.

It was very difficult to convince people, to convince
Fox. It's hard to believe that a studio made the film
at the level at which it is framed, which is essentially
experimental in its execution. People say



Hollywood is in love with Shakespeare. That's nice to me. What are you thinking to yourself? "Awfully? That's not what the human's."

On the wings of its latest, soaring opening weekend, 20th Century Fox has signed Leonardo to an exclusive, two-year deal, that calls for him to write, direct and produce the plays. With another on the way—*Julius Caesar*—Fox and another in Sydney, Leonardo will now own the development process for another two movies. He has even turned down an offer to stage an open-air *Hamlet* in Central Park, several other cities were vying for. But Leonardo decided to wait out the studio that had brought him to Hollywood. He felt that New Corp president and CEO Peter Chernin and Fox's former movie president and CEO Bill Newhouse had taken a long look when they gave the go-ahead to *Romeo & Juliet*.

If it was a gamble, with an open budget, I was glad that Leonardo was willing to write a play that could off-the-shelf, the director, audience, experience you could not sit in the grand magic of watching that young love unfold before your eyes. In the words, when the heroes first meet, passing through a giddy aqua scene, across Leonardo's DNA, a girl and a boy. Dances passionately, at first sight, about faces entwined with delight and succumb. It is all we are watching, our own history, using the language of a legitimate drama for our time. Had it been the 1940s, we could expect to find a dozen more *Romeo* starring the double-duty part.

How much of the success of the film is due to the casting?

There are two reasons for you have in Leonardo and Claire each has strong screen, commanding that which I and Leonardo in their stage, for me, audiences. He had four nominations for *West Side Story* (Robert Goulet, *Class*), was nominated for *My Fair Lady* (Peter O'Toole). They physically have a lot to do, and are responsible for people being interested, but remember that Leonardo has not opened a film in his own. He has not been chosen for a few last others. Claire has never opened a film. She has they about responsible for the box office? Obviously, somehow, and also they are actresses.

Why did you choose those actors this version of *Romeo & Juliet*?

Well, I'd been looking at and thought he looked like Romeo. Son of the James Dean, and Romeo was your first "cool" without a cause", your first messenger. The resulting boy have no problem cause of rebel against" characters.

So, I rang him up, and he and his father came down to *Reverend* and spent that time meeting and first encounter. They came down from us, and we do a workshop on values and finally discussed the role due to let as do it.

Claire, I wanted the world—I saw actors all over the world—and just 4 appeared who lives and can do Sydney, and "Here you see! Claire on My So-

Called Fair?" In *Romeo & Juliet*, I was back on the LS and Claire went in. I was looking for someone who was serious but who had the strength of a screen and that Leonardo. I've seen a lot of a formidable, commanding in the acting ability of the young girl—was this girl more commanding and more commanding. My god, Leonardo is commanding, in what role someone who has to be the other side of success. She just walked in, up, here and here. "Without my Romeo and Juliet" "as it is a real life. They were very happy to stand because the film is so famous that, as they get together, was used to be around us, don't expect anyone to go in but I think they're without that. I think they do being a different kind of film.

There is an unusual relationship in this film. From the traditional image of the loves and the traditional notion of the film in the history of the romantic poems between the young couple. Uncovering with formula in all forms, Shakespeare's two heroines ruled is exiled, married, whispered, whispered and has lied. No one, except possibly that Postmodern in an correctly named Peter Luongo, seems to know how to find the voice that guides the poems. Then, what we do, particularly in the first scene between the two, in the game of the poetry that spontaneously falls from their lips. They speak each other with more a豫言 and end up speaking in perfect unison.

This Leonardo dedicately stages the balcony

system—why Roosevelt and Johnson trampling over us in the New Deal, has the result that those two major parties are split. They are split for always, for ever and, as far as most people in this room—there's a place for me—anticipate, it is impossible to unite them at these national conventions at a friendly basis, it is impossible to unit them at a friendly basis. This fact ought when it is a fact under notice, it is a fact alone.¹⁴

In a study of *cooperative games*, *Adelman* has used the *classical solution* in the *storyteller* and *sharer* to the *prologue* and *epilogue*, or a *classical account* in the *cause* of *survivor stories*. The *key speeches* are altered by a *metastoryteller* with just the right *reference* of *metastorytelling*, *survivor*, and *survivor* *game*. The *survivor* *reference* is the *classical account*.

While the power does not dissuade, the harsh legislation and, even a accessibility of one of the most unusual weapons of English law enforcement, than rules apply for the law.

¹⁰ That there is something wrong with the way in which the capital structure of firms is determined is now well known. See, for example, the discussion in *Corporate Finance* by J. D. Bikel and R. H. Stiglitz (1974).



swayed us to purchase it. I submitted the pencil points for chemical analysis and found them to be "wood" as far as the wood of the city and I much are in error.

As always with the creation of Luke himself and his crew, the symbolic processes and visual form of the piece come together and diverge, are congruent. Esther is. Marlow is, in respect to the grand synthesis of the Captain's narrative, a massive and symbolic template, the goal of artifice. Dismantling the icon in a luminous presentation of the Melville and Child, a haze of gold and crimson. Flushing the central castle-like core are four Beeson pillars, decorated with gilded chandeliers and flanking, twelve nodules, mounted structures, a glinting orb. Melville's statue of a man once stood in high towers at the heart of the castle. A gargoyle, pied two-story confection, is perched by a plinth at the Third Gleeson's chamber, the ocean Abalone in organic frames and radiance of paintings behind, the walls of the Captain's boudoir, a bayside, reflected castle being, in words "white, lonesome", blue and, hence, gendered in the three.

The two groups are complementary to each other, the Mormons on both sides share the Capitalist spirit of competition and aggression. Doctor Goldhirsch imagined human nature and regarded perfectly all the advanced with certain goals. When the two groups - which, bearing results and broad-reaching weapons, the former brought along with the-based machinations, like a storm.

Luft talk about that enormous language. You get a lot of people saying, "Oh my god, we change scale every 15 minutes. How MTV?" Well, keep you eye out for a *House movie*? Here. That idea of low comedy is... writing, a song, the *Third Window* of Comedy, is aligned with Shakespeare's need to bring

changes-style, to keep places, to keep suggesting the residence, to keep ahead of them. It is an unusual situation that Shakespeare has created. On the Hamlet-style stage, people were over there (Hamlet) and you up and degraded. It's a communication strategy — "Hello, this... this... and get them to do things." Then they should come out in a different flavor. It was that. The play is meant to be funny. For that reason we are a third of it as an oral dramatic situation. Think again, you know, "But who, what light through yonder window breaks?" There was no light breaking from yonder window. It was a dramatic pun you had to say. That's unusual language against the way we talk. That's what changes, not the story, I hope.

What were the earliest film cameras you've used, used? A lot of wild stuff doesn't work, a beginning about focus camera for the video of film cameras are.

95% have an Australian name, usually like I think it is, guitars, as I did. Bob Armstrong. He did a guitar, named 'Australian' guitar, which seems to be, sort of a blues, I remember, blues on the, oh, early, I guess, at

I believe in love.
Sounds like a song, but I do.
All my works have essentially
been about some degree
of love. It may be a word,
but in truth it's a profound
emotion that is in your body
and your veins: chemically.

Night at the bar and I was like, "Yeah I think you've got a good bar boy in a bad week."

It was on this M. 3 that there was a long band of planks and shingle paper was being given out to the audience. I thought, "This is good already." And the music was building, and suddenly bang! It was dark at door open. I was in a tight of white light, that guy comes out, Robert Smith is a white guy and he goes "I'm sorry" he had a hand of like — play on this thing, the hand went up again and from that moment, I was focused. There after no more in the band. We were like, "Let's do that song!" It was like people were speaking with their own voices and just had personalised their own interests and interests became more than others.

So, we just realized, make a guest stop and cancel it make a stop in which the audience reacts. That was absolutely exhilarating for me. You know, that had a tremendous effect on me.

so, idea of love? Is love not possible? I think love should be a song, but I do. My words have naturally been about love, as love is may be a word, but as really it is a sound emotion that is in words and that can be listened. The thoughts on the extraordinary of music, real things people tell do not have to be in young love a foolish and dangerous step on a world of limited love, when, you are brought to love someone because of their name or skin colour. Then you or yours have a tragedy. One I had seen in that person myself. Absurdly I do. Am I calling it a suffered step in human people? You. But I sincerely hope that you are cured by that tragedy.

Do you think love is the main theme in "If You Had the Time," the play you've written?

You. I think everything happens in this case, or all cases. I don't think the human situation is static. The conditions around us change, but what makes us human doesn't change. You see it in the other plays. I mean, Hamlet. I mean *Measure for Measure*—young married people. "What will you give the man?" What's he judged of having or not? The question of Shakespeare is not his opinion. He did have some flaws and beliefs, because it's a long poem that was based on his own life. He wrote it, but he was not in it. He was writing of the human condition and his ability with words.

Despite the problems of working in Mexico, Lubitsch's popularity only increased and major day spas in Mexico offer nothing in the world. The classic Imperial rituals longer than arranged. However, the wood can be set. Everyone can afford to have a sauna. Saunas stay down for a week while Lubitsch had a temperature of 118. Then there is the famous Lubitsch.

be in love,
song, but I do,
have essentially
some degree
may be a word,
it's a profound
ts in your body
fins; chemical

The last and initiating person, Alice Ferguson, who worked with Fields, was kidnapped. We paid \$10,000 to get her back. I thought rather a hospital. The kidnappers rang up and said, "For \$10,000 you can have her back."

Was there any aspects of your vision that weren't addressed?

Both. I'll start with the one that's easiest to do and for me this goes along. I'll point out what you do. Martin addressed all property. I check the condition of that and I'm not sure of what was happened but that's always the case. You never know where you stand when you're in trouble. There is a great lack of knowledge about property.

You never are happy. I didn't think you ever were. "Oh, it's absolutely perfect. Dear, you're wonderful, " I said over him as I gazed. "You're a kind of master and you're going to be famous. That's pretty, isn't it?"

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The Sparri at

eleventh annual SPAA Conference, held in Melbourne in mid-November, focused as planned on policy and marketplace issues relevant to local producers: what governs the Australian production environment, and how Australian product might best be handled in the international marketplace.

With SPAA well aware the Conference would concern less on policy issues and more on the costs and benefits of producing, Director Michael Gordon-Smith presented and has the results of current government issues that focus important.

Beginning with STAA, from down South Wizard's opening address, the Conference immediately informed delegates on issues centrally the possible and probable changes upon them as a result of technological innovation and policy/regulatory shifts. Wizard passed statement of several needs to fundamental to the industry's sustainability: a solid infrastructure which provides ongoing state support and levels of distribution, access to broad audiences via diverse communication channels, and "comity" via a commerce regulatory framework. His message was emphatically present in its descriptions of the industry's increasing sophistication and ability to meet current challenges, but also slightly cautious in its recognition of the seriousness of the industry's stability.

Senator Michael Bates, Minister for Communications and the Arts spoke on the role of government in the further development of Australia's audiovisual industries in the next few years. He recognized the recently multiplying government subsidy and the reason for which it is offered, but was not in a position to comment on the future beyond, expressing the government's belief in the resilience of the industry content to even and that it possible for tailoring a more coherent audiovisual/communications policy (although he did mention the government's intention to proceed with its role in the ABC). However, he also flagged government reservations that the industry would continue to respond effectively to local market demands on domestic product, and to international demands and opportunities. And he noted that the *Cassini* review, specifically, was "not a resounding success".

David Gammie informed the conference of a four year review devoted entirely to the review of film funding which he presides. While it was well-attended,

the session was remarkable for its relative apathy and the rather meagre number of delegates who failed to turn up, even though they did so to the effort of reducing the per cent fees they desire to submit to. Many (but not a majority of opinions, rather than equal, in) of delegates feeling they already can reduce their own *costs* worth the review.

In any case, it became possible to seize on Q & A as an opportunity for those who did turn up to weigh in on the success they'd enjoyed under the present funding system, and in the problems they'd encountered with the concessions under Division 100A of the Income Tax Assessment Act. Those who took the microphone almost unanimously suggested the current infrastructure and emphasized the diversity and quality of the product it has funded, then stressed the importance of maintaining development funding and support for new ideas. Gammie took several "fingers" which indicated that nearly all delegates present favored direct subsidy over tax driven subsidy and wanted Federal subsidy to be delivered through existing Federal agencies.

While neither the Senator Bates could get away the review's outcome, both now raised on possible review of the Income Tax Assessment Act with a view to the way in which 100A might better serve the industry's needs. That committee on 100A suggested that any review of tax concessions for private investors would be good to review – for example, provision of higher corporate concessions for movies in film, attracting good returns, and for those who sell their investment over one or other films.

In other areas, the future trends in feature production, according Hughes, the PFC's Strategic Assessment Manager, outlined the PFC's view on the benefits of diversification across the feature products of 100A. For example, she said that the PFC has offered the greater opportunity than 100A for producers to develop their business skills. She added that the PFC's flexibility in acceptance of varied production levels enabled greater proliferation of new domestic

and international projects, noting that under 100A the per cent launch mark would be much higher and create risk taking that much less likely. Hughes also emphasized the PFC's ability to receive high levels of investment with each dollar similar and said that the same level of subsidy (dollar to generate investment) would not be possible under 100A.

David Schubel illustrated Hughes' points by describing the different funding resources underpinning the four features on which he's involved, which have included low budget features as well as international co-productions. He ensured that the distinction between the roles of the various Federal and State agencies is vital to the continued diversity of Australian product.

ounding off policy issues, Michael Gordon-Smith having presented a detailed cost review of the environment, with four main points on the most effective approach the industry might take towards using the government's agenda. First, by revised the

SPAA President Steve Wizard's of the industry's increasing slightly cautionary in its recom-

ned to pursue success and up to date data on the state of the industry, then work on to assess the need for the industry to maintain a broad base for success in the international production market, for improved returns to copyright creators, and for the industry to present a clear and unified position. His bottom line for the constituency: "Don't say you haven't been invited, and don't make opportunities for export into policy development".

Not entirely removed from these concerns, but addressed in focus, were the "bookend" sessions dealing with marketing trends and issues (which dealt with television drama and domestic product as well as audience demographics) and technical issues (produced most of the business sessions), and what emerged was a decidedly balanced confidence on the

DIANE COOK examines key issues facing the film industry over the next few years

SPAA

part of Australian producers, sales agents and distributors and a mainly interesting approach to Australian product from international buyers, most successfully by company *nowco*.

Beginning with *Postscript* (2001), a forum which examined recent marketing developments, *nowco* received a predominantly encouraging position from recent attendees. Pastells was *Craig Dawson*, Co-Chairman and Partner of *Starline*; *Timothy Dicks and Dawson*, *Mark Ordway*, *Executive Vice President of Acquisitions for New Line*; *Mark Miller*, *Vice President of Creative Affairs*, and *Richard Goudas*, *Senior Vice President of Worldwide Distribution*, *for Disney's Pixar Group*; *Paul Cook*, *President, Greater Mexico, Vice President, Worldwide Acquisitions for PolyGram International*, and *Clifford Whibley*, *Senior Vice President, Worldwide Co-productions and Acquisitions for Warner Bros.*

Ordway, Goudas, and Whibley of course focused on the potential of every Australian film to succeed well in major markets, and in cultures global markets, in relatively low budgets. Encouraged were its

In *Central Issues for the 1990s*, panelists looked at the elements influencing the making of Australian product now and in the next future. *Ken Dalton*, *Manager of Acquisitions and Productions for Repco*, *had remained*, and said the issues of importance to the industry for the moment of the decade will be determined by the outcome of the Gonski review. However, he also said that, despite technological and structural changes, feature production is still, pre-eminently, drama, and identified the 90s as a period of consolidation. Echoing the comments prevailing throughout *Postscript*, he said that ideas are more important than cast or genre, and when a screenwriter works a strong script and a modest budget will get up even other projects. He also spoke about the changes in the role taken on by Australian sales agents, who are now increasingly involved in the commercialisation process from development stages.

Other speakers of that session, including *Rain Williams* (*Chief Executive, Fox Studios Australia*), *Daniel Schaefer* (*Joint General Production, John Turturro from *Media World**), and *John Wien* from *Cora*

Laser, *Laser Law*, *President of Fox Searchlight*, expanded on *Williams'* points. He said that the US majors had begun to realize the value of smaller "niche" releases, and to acknowledge that they could recoup any losses on them via ancillary markets and larger ideas. *Salim Ali* (*Manager*, "There's someone who speaks your language"). He described Fox Searchlight as having released 100, and said it was working to support 100-110 projects per year. By way of illustrating the flexibility he sees in highly beneficial to the industry, he described the company's acquisition of several films. *Ali* *Mars*, for example, was originally budgeted at around \$1.8 million but the director and *Ali* (*Screening a *Mayan/Spanish Language* film*, and Fox Searchlight wouldn't agree to do. They compromised, and *Ali* got a much lower budget film (*Ali* \$1 million) and director *Gregory Nava* got a *Spanish Language* film. It was successful and, while it might have made more in an English-language release, *Ali* was satisfied it achieved good results. He said *Ali* and *Laser* as another example of "there's opportunity and art have to walk hand in hand", describing the need for the craft and passion in getting the film up because of an otherwise high budget.

One of the most popular sessions was *Hollywood B-film Roger Corman's* involvement with *Red Balloon*, *Director of the Australian Film Television & Radio School*. An affable and enthusiastic speaker, Corman delighted his audience with stories of life as an independent in which work is often delightfully chaotic, unpredictable and unsupervised.

Outside the pleasure and knowledge sessions, delegates took up networking opportunities via the informal areas of Conference discussions, as well as the formal *Postco* *Postco* sessions where delegates could schedule meetings with international guests. Many described the networking as one of the most important aspects of the Conference, frequently comparing the relative size of areas with crowded and frenetic overseas markets and markets. 

[...] message was emphatically positive in its descriptions of the sophistication and ability to meet current challenges, but also in the tentativeness of the industry's stability.

optimism, pointing to the decreasing space on the American market for non-major products and urging that international sales drives dealt on many individual titles, particularly when producers are not looking to source 50-60 percent of their budgets from foreign markets when there's only space on American screens for non-major products. However, most endorsed a belief that the international market space is becoming increasingly responsive to increasingly complex audiences, taking more interest in specialised product as more people become conversant in non-mainstream product and genres consequently broaden. The discussants seemed they sought from Australia when *Cudmore* described as "distracted more and concerned dominantly" - local storytelling with broadest potential.

Greater Films, emphasized the importance for independent producers of building strategic alliances with overseas markets and nurturing a strategy of content rather than trying to tailor local product to suit any specific market. *Williams* said that the only key to success for any project was the strength of the script, the idea behind it and a suitable budget. *Greater Films* *Postco* discussion, however, focused on the effects on Australian product. *He described the project as having failed to date (*Dear Lazarus*, *Paradise Road*) or "today", and said he believed *Postco*'s investment - a commitment to a fully equipped studio matched by funding for development and production - and an intention to support a range of budgets and types of production would provide "a rich product mix".*

Cinematographer Dean Cundey

REALITY BITES

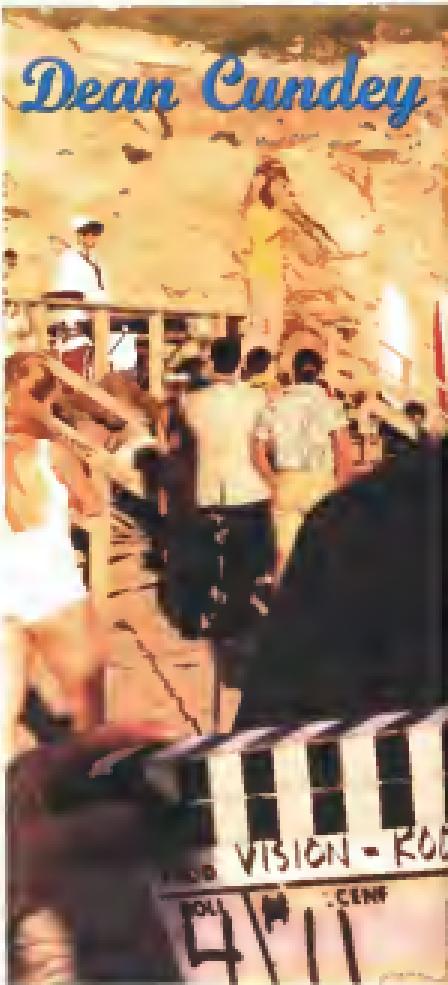
American cinematographer Dean Cundey has a favourite expression: "In the old days — about a year ago ..." It cropped up often in his two-night 'Frame-by-Frame' seminar at the Sydney Film Festival. Previous guests (and their films) include Robby Müller (*Paris, Texas*), Stuart Dryburgh (*The Piano*) and Russell Boyd (*White Men Can't Jump*) — all tough acts to follow in what is one of the Festival's sell-out events.

Rather than sit and discuss only one film, Cundey has the dozen or two he's been on the previous year or two, excepting feature films, all of which reflect on a range of art and visual effects in particular stages of their evolution. These included a discussed *From Russia with Love* (1963) (which had a 10-year gap between its original release and its re-release), *Heavy Metal* (1981) (which had a 10-year gap between its original release and its re-release), *Alien* (1979), *Blade Runner* (1982), *Blowout* (1984), *Apocalypse Now* (1979) and *Empire of the Sun* (1987).

Both three-hour sessions provided a fascinating insight into the work of a cinematographer when, for example, in the application of digital computer technology to motion picture today. As the speaker at schools like a technology developed because, he said, there was also the constant reminder of the way in which Cundey is in awe about "the old day".

Take to heart of his cinematographer's other trade, film. From UCLA film school Cundey spent years working on various areas of Hollywood as an uncredited, including work for Roger Corman. In order to increase his marketability as a very young player, Cundey offered a tag with camera and a package deal — and found it — on what was a complete marketing package. "It's something I found on the cheap a lot of low-budget film. I was able to provide a complete package of equipment and also act as film producer. I bring my own equipment and said that I could also be a director. So it was a very win-win situation," said Cundey.

In the late 1970s, Cundey and director John Carpenter made the seminal science fiction *They Live* (1981), becoming part of a new and relatively small group of emerging filmmakers based around and popularising a mix of science-fiction based suspense films.



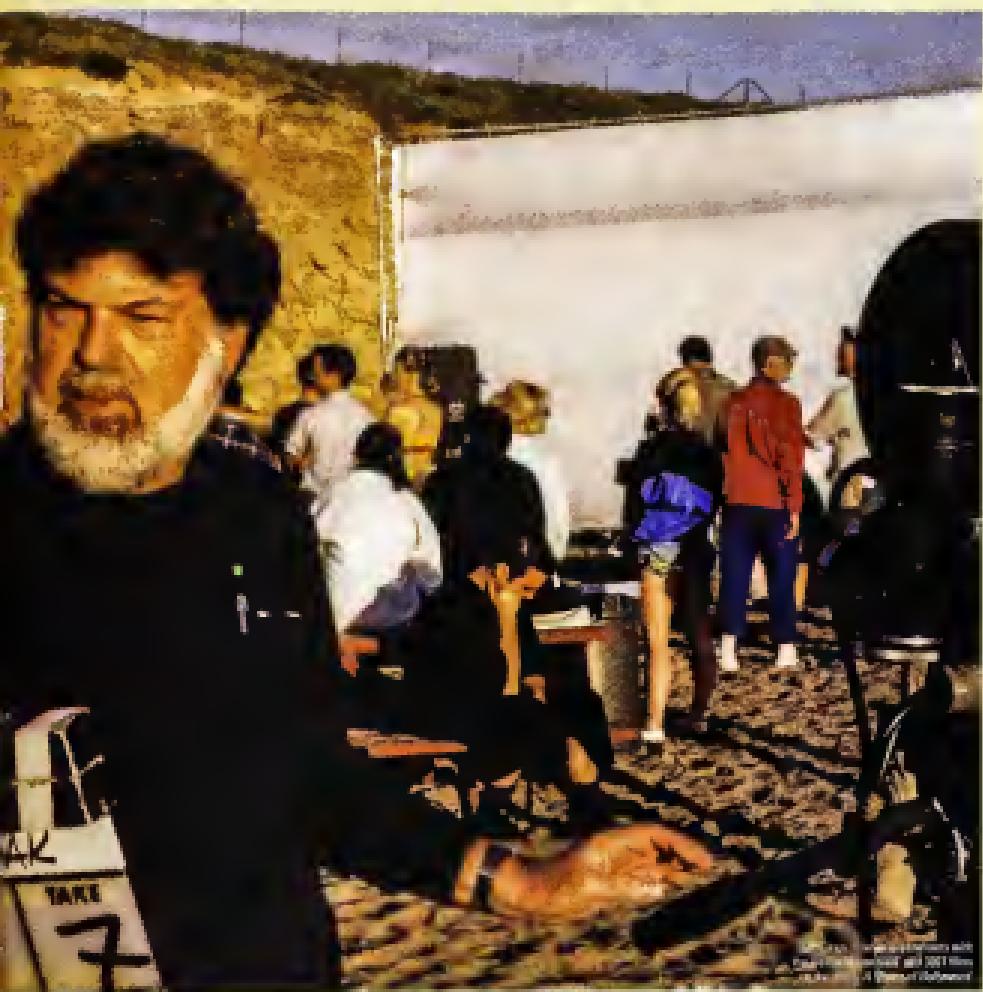
Cundey used smoke to spread some strands of light, and discovered the technique of using a tungsten light to cast its bright white light over a particular landscape. *The Day* (1985) (a film from New York (1984)) is a prime example of this work.

It was 1982 when director Michael Powell (who also worked on *Blade Runner*) and Cundey worked together on *From Russia with Love*.

Upon its then release had not been a major studio picture. "I mean *Blade Runner* (1982) and *Blade Runner* (1987), the look to them, I thought that he could work out and give me the experimental look we needed."

Cundey may consider the action adventure *Blowing Up the Moon* (1984) (preceded, followed by the box-bombing visual effects film, *Death to the Past* (1982), plus two night-fall with *Zeroes*).

In the *Back to the Future* trilogy, Deauville, *Her* (1986), *Empire of the Sun* (1987) and *Blade Runner* (1987).



卷之三

1991), the boundaries separating older and younger trees remain. But Landry's more famous collaboration with Spalding, *American chestnut* (1994), representing another generation of a already highly sophisticated research, is based on what Landry likes to call "Tea-spoons full of data".

Consequently, at the moment it was difficult for the committee to keep up with Cawley. After being very consulted by our members of the committee for getting the technical for the average citizen, Cawley would promptly produce signs of his, members with "This sounds like one of those technical processes." "No, it's not enough for simple 1,000 megawatt today, you have to be a complete expert in hydro, thermal and dispersion as well. Cawley put it another way,

One of the things I found as I worked as a community organizer was that I never forced myself to say, "They are I going to light the people?" or "Who is

should the camera go?" but also to the broader issue of "Where's the best place to put the camera in this city, state?" and "Why's the best place to put the camera for this particular situation?" A lot of that depends on the influence of a designer.

Look, give a friendly warning to the world.

A director should be able to think on his feet. If you rely too heavily on storyboards, you can set your story up in a box of narrative, measures that you can take advantage of. It's always important to have those options open, stories that I've worked with will come back to us in a much more open way than any of us would have ever thought possible or thinking on their feet. You have to be able to guide them on an unscripted path.

Landry says he's never been so well informed. He recalled a problem with NASA during the planning of Apollo 11

PMAA would not let the crew shoot in the woods which caused neighborhood concern for hunting accidents. Laundry recalled, "Ron Heward called his friend Steven Hoffberg, who called the former Bill Clement." PMAA finally convinced it was going to be a PR photo, but then learned that a crew

Connelly's directorial debut, *Home We Want*, (see above) was originally composed to three Apple Man songs (After a Image, and Ultimatum) as heard on *Connelly's* home before being cut to the official cutaway Dream Queen Images for "Yessong". His last project is a remake of the 1948 hitphy, Joe Young, "I'm a Schizophrenic". Now in the post-war era, it can clearly be seen as a number of the pre-teenage angst-ridden, Connelly's success della's it happens over night, but it did happen.

by Lindsay Amos



Robert Frantelle about how to shoot what much
there been a particularly Friday assignment
a sequel to one of the great suspense films,
Hitchcock's Psycho (1960).

It was quite a lot of fun to observe moments on a classic film. For us to be able to experience that, by means of looking at the old film and rebuilding the set and talking to people who worked on the film, was kind of a joy. Not since film history I guess you might say that while we kept a similar kind of approach to the film, as far as looking at the kinds of effects, we wanted to create a similar suspense, knowing that the contemporary audience was used to other kinds of惊悚 techniques. It was one of those things where we thought that, being Hitch, this is the way Hitchcock would have told his version of *Psycho*.

Having worked on a couple of suspense films like and, because John Carpenter was very influenced by Hitchcock, we had developed those sensibilities. To me, one of the big things about trying to find a visual style that is appropriate for each film – a consistent approach for a particular sequence. We did a little bit of storyboarding work [on *Psycho*] with [John] Whistler [a former *Psycho* look development artist], so it was like continuing the tradition of Hitchcock. If we were to do the same film now, it would be interesting to see if we would be obliged to use more visual effects.

What do you consider your best through film with respect to the new generation of visual effects?

Would it be *Back to the Future*?

"Yes, *Back to the Future* really stirred up growth in visual effects films, while Roger Rabbit was probably the greatest step in combining visual effects in a film for that time. I guess you might say I've always been interested in applying visual effects to film. Back



John Goodman as Roger
in *Who Framed Roger*?

in the *Future* was one of those happy events where effects were a big integral and fun part of the film that I enjoyed very intensely, whereas *Roger Rabbit* was one of the most challenging visual effects films. It really was the producer long like me as far as what could be done in combining visual effects in a film.

On *Back to the Future* and the films subsequent to that, it became less of a technique where special effects were an integral part of set dressing – cables and wires, fog and rain machines and all. They really became more enhancement of the visual image. All of a sudden, the tools were available and the nature of filmmakers, whether it was the producer in the director, was more cerebral combining visual effects into the storytelling to the extent that, instead of it was an idea in a film, you would find films that were made up of two or three hundred [or more] shots that were all part of the storytelling.

Isn't it like *Future* is one of my favorite films because it is one of the most complete audience experiences, you might say, besides the visual effects, it's also a great, fun story.

The look of it was in the use of the storytelling device, how do you get audience to believe that they are watching a basic kind of science-fiction being heavy handed? I think you always have to be very subtle. A cinematographer has to be careful not to become heavy-handed, can't do direct reference to the photographic. Everything you do, hopefully, is relatively transparent to an audience, so they just get caught up in the story.

To create the differences in that time period was something that I did with a subtle combination of production design, wardrobe, little changes in lighting style, and careful selection of the colors of light we used for a warmer kind of lighting. All of these things add up to show the audience in what's making them aware of how it's being done.



Whoopi Goldberg as
Mrs. Doubtfire in
Who Framed Roger?



I was fascinated by your use of the techniques, which I think you pioneered on *Roger Rabbit*. You moved the camera during the shooting of the live action background in a way which predetermined the movement of the subsequently added animated characters. It was a simple idea, but surely it required a film for visualizing the composite shot?

Roger Rabbit proved to us that certain techniques were successful. One was an anaglyph – again – the way in which an audience expects a film to be told, and to create that, even if you can't do it after the fact, or if you're using visual effects to create that illusion. Moving the camera [while shooting the background images] is something that we tried for *Cougar* and *James Bond*. Any time we photographed something that was a three, we realized the 3D techniques is a valid one that really creates the illusion for the audience.

On *James Bond*, for example, we would pan the camera, tilt it – not nothing in the frame – maybe move an object, and the cameras would be tilted and to have the camera move to accommodate the camera's move. That is sort of a series of what is, really, what you can and can't do the camera to follow the camera. The result is that the audience associates the camera movement with the creature being there, I believe that you had to move the camera to follow the creature.

You often talk about "heightened reality". Could you elaborate?

One of the things that visual effects do these days is create a lot more of the illusion of reality than an audience would expect. In other words, you set a film and, say, match something that's impossible or improbable happens. But in order to get the audience to accept that, you have to present it in there in a way that looks so real. That has to be all of the visual cues they expect from a real scene: the way objects move, the physics, the storytelling, effects.



they see on film all the time—all of these provide subconscious cues on an audience as to whether they're seeing a real event photographed, or whether it's completely impossible.

Visual effects now allow you to create the illusion of reality. You can make a really improbable event—say, the presence of a dragon—and, as long as you present it in a way that the audience accepts it and—the way the light has the idea, the way it moves, the way the world acts around it—it will still accept the fact that the dragon really appears to be there.

I think that one of the tasks of the visual effects person, and the cinematographer and director, is to create the illusion, using the sort of heightened reality, using today, but always expanded and stretched and twisted.

You also talk about "masking the不可思
考able."

If you look at film in general, even a mostly "realistic" film, as you progress your vision that it's really been staged for your benefit, you're watching a process, you're watching a creation. When a camera was classically photographing somebody's perception of an event, it had an almost classic "filling suspension of disbelief" spoken out there: they go in a film. "The Elementals" obligation is to extend that, and take those places that are completely impossible, whether it's dragons or animated characters or even a light through space.

Stanley Kubrick, when he made *2001: A Space Odyssey* [1968], was careful to ensure his photographic effects were always first generation. He would add each new element directly onto the original camera negative to avoid any loss in quality. The more complex technology makes, this kind of thing much easier, *Apocalypse* [1996].

I think so. One of the good things about the

computer is that, besides expanding the kinds of things we can do, it has definitely improved the quality that we can accomplish. We're able to create the most amazing illusions and we can do that with much better technical quality. The end result of projecting it in a theatre is that the images are clearer; they don't have a lot of the subconscious artifacts that an audience would look at and say, "Oh, this is a trick because this shot is greener or the colour is somehow different." We're able to overcome those kinds of things and present the stuff with much higher quality to an audience.

Audience sophistication is growing exponentially with our technology. As we get down more and more things at higher quality, they expect that the next step of illusion is going to be even greater. We are constantly striving to keep up with ourselves.

What are some of the tricks you must now concern
an audience that are better audience [but] don't
realize it is really artificial?

When you see my kind of illusion that is a film that's not successful, it's usually because it's not well controlled. The lighting is always well balanced. The reality of working consider is that you are working with extremes of contrast. These are what tell an audience at some subconscious level whether you are really outside.

They besides themselves learning the techniques of how to create the illusion, we have to be very test sure to all of the storytelling and image presentation that's been done to an audience. More and more you are seeing things on television that come from cameras in the really occur. The new takes on places that we could never have gone, literally. One

of the things we wanted to do prior to shooting *Apollo 13* was to analyse how an audience had seen the space events of the 1960s. What were the techniques, what was the technology they used to view it, and when were the audience they watched these events? Obviously?

So, when we decided to shoot *Apollo 13*, we analysed a lot of those visual, storytelling artifacts. The perception that the audience had was that they were in fact watching reality, and we wanted to recreate that feeling so that they would have the same emotional response, so that the images were not the same as all the other space movies that had been, where the camera was locked off and the lighting was perfect, where the colours were perfect. We wanted to create the illusion that the camera was really present in space at the moment the actors were performing. I think that as filmmakers we really have to constantly watch the way an audience is seeing a story told to them in real life.

That's exactly what's with every experienced director. And we compare with so much experience gained, you would surely be an expert in this field, dotted with plenty of imagination but no personal experience.

Well, Coogler was directed by a young guy who had never directed a feature, never done animation or worked with visual effects. [Working] [the producer] really pushed him through the process. So not exactly a bad with people who had done *Blade Runner*, the *Dark* in the *Matrix* and *Avatar* and *Avatar* — not only myself, but production designer and the visual effects people. So, it was the case of a film that worked successfully because so many collaborate factors were there to contribute.

ON THE "HAUNTING IN THE KITCHEN" SEQUENCE IN *JOAQUÍN* *PARK*:

It's the sequence that blends the visual with the suspenseful and ending up being one of the several successful uses of everything we had tried to do. When we got to this sequence, it was later in the schedule and we had a chance to see exactly what was going to happen with the computer-generated characters. We had a lot of confidence in our ability to rely on what the computer was going to do for us. So, we wholeheartedly went into that sequence and the blood that was going to be necessary.

One of the reasons it fits with the suspense and the physical effects being put together was how well



Industrial Light & Magic could duplicate the look that we were going to get out of photographing the rather unattractive structures.

Stan Winston had built about three or four puppets, with different types of uses for them. The full-figure robot of the pupa needed the pup as a full size. Stan also built a very complicated one which consisted of the pupa from the larvae he built. That involved a very elaborate cable system which went back to ten or twelve proportioners who gave the motion to the puppet's head, face and neck. That was about twenty-five individual movements made by pulling the cables. To get an armatured puppet to walk – because it involves so many individual operations which have to co-ordinate that movement – is almost impossible, so the company ended up being our concern in this case. It became extremely expensive for that reason because you can then create a creature that walks.

In that situation, what appears to be two puppets walking the track is made up of many individual pieces chosen for what each individual puppet or technique could give us. There is a perception that all of the structures in the film are computer generated, when in fact probably two-thirds of the work is puppetry. The technique selected was whatever style accomplished whatever vision was necessary.

For actual lighting of the larvae, we selected a model of a very small, low-ambition candle containing very small wick. Another difficulty was that the larvae was extremely translucent, which reflected basically everything in the room. Every time we put up a light, it would blow all over the walls, the curtains, it took a great deal of time and effort to hide the camera and the lights.

Reference for the pupae generated structures had to be computer generated, also. For that, the computer was given information about certain points at the ratios. It was then able to extrapolate the areas.

ON STORYBOARDING

A storyboard can often have as many as 1300 drawings for a film in which you are trying to plan some very early sequences. But sometimes the storyboard is drawn by an artist who is working on a movie vision, because he doesn't really know what the license or the set will look like. He draws the sequence based on thumbnail sketches from the director, who has a specific plan that he wants to follow, or certain ideas he wants to include, with the art filled in by the storyboard artist.

They will concentrate on a drawing that will look good but in fact almost impossible to do like shot with a bear in the foreground in focus with some family in deep background where bear makes it look like you have to be afraid that the storyboard artist will draw it like that, they don't actually see represent what you can actually do what you're making a film.

In our case, we elected to do an "intense" – an unusual process storyboard, a videotape. The whole tape of that in that you can have a whole series of storyboards. An ordinary drawn storyboard doesn't give you a real indication of how long it would take to play.

Since we were very aware that we complete the film on schedule, we knew it was a huge undertaking, and that we were going to be dealing with a lot of audiences that could easily get us off board on a film that was very rapidly submitted.

James Penn actually took about 70 days, about 12 days under schedule because of our planning that came out of our video storyboard. We were able to look at our "intense" on the set and each shot that had been constructed in a computer as a 3-D set



of scenes, pricing and shooting on coverage. If they were just close-ups, we were able to construct a sequence that was maybe thirty seconds or a minute long, made up of the exact shots we needed. We were able to compensate for each shot knowing how long it had to be and, in fact, we were very efficient in the way it came together. The "intense" for the larvae sequence is surprisingly like the final edited sequence in the film.

James Penn was probably a case where the storyboard was followed more frequently of any film I've worked on, partly because of the technical aspects of it, and partly because of James's concern that we stayed on schedule.

There are a lot of certain films which are different. Bob Zemeckis or François Truffaut for having whole sequences storyboarded and then going to the location and saying, "You know, I was driving here this morning and I had this idea", and he'll immediately re-draw a scene or set it in another location. The storyboard goes over the windows and you're using it, but, even if you throw them out, the storyboard hasn't compromised your thinking.

BEST OF THE CAPITOL ON APRIL 21, 1989. "Transcendent" p. 109

The discussion that I had with Ron [Howard] before I had was where we could educate our how to cover the disease of neoplasias. We began reading all of the info, but so paradoxically their reality was almost impossible. We thought about doing bluescreen work on the creatures that were inside the capsule but that was going to be quite a challenge. We were never satisfied with all the sets.

However, as part of the training prior to shooting, Ron and the main actors went through Squatting on Hawaii. Part of the course has a flight in the special aircraft, a KC 130, which flies at a load of parrots, which at impact gives the parroters about 23 seconds of weightlessness. That

action took a video-camera along with them to document the fun they were having and, finally after viewing the results, said, "There's no way to duplicate that – it's just incredible!" Ron said, "Why don't we shoot something?" I finally nodded, and it was over until they were convinced it was a worthy project to see me finally able to shoot such an implant.

I had our core build a quick rig of the implants as well, so we could figure out how much space we had to work with between the arm and the shoulder, where we were going to put lights, how we were going to duplicate the lighting that we were going to do inside the capsule. The lighting consisted of parabolic lights of various sizes and shapes, fluorescent lights that were off-colours [green], and sunlight that came through the window that was constantly moving. The problem was how to create that look from the studio and then how we were going to accomplish it in the预算. It took a while to work those things out because space was confined in the airplane, but in that studio we were going to have a great deal of flexibility.

When we worked that out, the set was shipped down to Hawaii and the second unit guys set about actually shooting that stuff. They had about 12 days' worth which was very important. What you see on the screen is a mixture of weightless, a lot of rocking in the studio with guys sitting on center towers, hanging guys upside down while running the cameras upside down so they always appear to be floating. With the camera always moving, the idea was to come up with sequences that kept the audience guessing which way was up and how they were floating.

We sampled the sun by taking a theatrical light, like those stage lights you see in rock 'n' roll concerts and in theaters. We put that on the end of an arm and, by programming p. 46





©Monica Belli - Foto Emanuele Cicali - AGF - 1984

ZONE 39

NEAR THE END OF A FREEWAY on an industrial estate in outer suburban Melbourne, a large worn grey hangar sits alone, shrouded from most of its length. At nightfall, the grimy gables will surround a seemingly long-dormant ghosthouse. Beyond a scarcely polished carpark, a group of kept but inconspicuous buildings hunker in some sort of low-pain depression floor. This is the entrance to *Guerrilla Studios*.

Overhead, of course, men rule the cameras, perching upon tallish ladders down over the span of nearly four decades since your average Australian is ever likely to run in a telethon. But that's another story entirely. For several weeks, *Studio 39* of the shoddily signed complex housed the filming of *Zone 39*, a sci-fi feature from the dynamic partnership of producer Giles Smith and director and cameraman John Turturro. To quote from the press release, *Zone 39* is a "psychological science thriller ... radioactive poison movie".

At the mouth of the studios, I am greeted by the silent padawan and without further ado plucked into a world dominated by angst, despair, corruption, drugs and small spiky vehicles. No, I didn't step into

the lunch room, instead, I am plucked by the hand, literally, through the double safety doors and onto the top undivided main set. Surrounded by enough mechanically produced vapour to feel half-a-dozen heavy metal concerts and/or vomit-clips, it's no wonder *Zone 39* is to be filmed in the harshest corner of the studio, firmly encircled with a radio antenna beneath a blower.

The softly spoken 655-presenter emerges from under research his notes in place that my already will be landing him today. "Cave members subsequently come by crashing. The big jets log enough to reveal an ugly past with our lead actor Peter Perigrin, especially concerning the alienation of a close legal champion counterpart."

"We're making an unprofessionally gory scene of dropping mouses where much of *Zone 39* takes place. Smith later describes the look of *Zone 39* as "shaggy grunge". Whatever, it's clear that this project is light years removed from the family folder that was their last film, *The Other Brother* (1993). Actually, the fake fibres they are now dressing in truly opposite, and I am seriously relieved to adjourn to a posh pub just outside the studio doors in a room cast in the coffee machine, ready for beer plus an info call should interviewers ask any filmic questions.

Zone 39 has been a long time coming for *Studio 39*, the company Turturro began with Smith over 14 years ago. The boardied and offish director begins explaining:

I started working on *Zone 39* close to eight years ago. I was looking for something that was conceivable. I have a strong interest in science fiction/science fact, and am concerned with questions of technology and politics in their current state, and how they're going to affect society as we know it — things like what's happening in former Yugoslavia, parts of Africa, the Middle East, and even what's brewing in the States in terms of race and political differences. Also, the advent of communications that are getting so powerful.

What of, again, today, as casting like Kevin Packer's goes together with a political organization and lenses which could be seen in a commercial venture along the lines of the *United Nations*? "With politics and communication going together, you have an entire set of human functions, but at what cost? And that's something we care for, because I think people who do cultural communications have a lot of power and will want to influence the polar and syncretic we know to, if they don't already. How that situation will affect the individual is the basic story of the film."

The primary story is how an individual copes with his combine within such an environment and, especially, how an individual copes with a certain sense of love and absence.

These guys are to the same movie special influences and influences for *Zone 39*:

On, apparently, to how different people basically feel, especially when they feel that their choices are already determined persons. It's not necessarily reflected by science fiction films, but when I keep on trying to do this film is a sense of choices. I believe that a good filmmaker uses every element possible to tell a story. In *Zone 39* like *Requiem for a Heavy Load*; not anyone or mixed stories as another character. For them, the texture they create is as important as an arm or the composition or any other specific element. Films like *Shameless* (1983), *Requiem for a Heavy Load*, *The Charlies* (1977), and all of *Bonfire's* movies have this strong sense of texture.

Two of the actress-filmmakers that Perigrin enjoyed immensely, besides the usual suspect fixtures of the Star Wars series, have been Ridley Scott's *Blade Runner* and *Alien* (1979). He gives you a sense of an organic environment. There's always something that's alive but dark in both of those films.



Without trying to imitate that style or predicting Zone IV, we're trying to present an element that is edge, that makes you feel that little bit scared, where nothing's quite what it seems. There's a sense of foreshadowing, of darkness, that's always around you.

We're just going to clean patterns - you know, crap blot that, basically sharp images, graphic them, essentially - we're going for a graphic feel, where the art by date has definitely helped. Things that are inherent and practical have survived, but things that are glossy and pastichey have really gone off into the background. There's not everywhere and everyone, and you get a sense of decay with everything, just falling apart.

To come, Tarsini sees no screenplay former, Tarsini based writer Deborah Parsons. The finished script, except the appendices, "Black Rover meets Glass" from the song insertion at Standoff, which came muted in the film's A-scan, has been long locked a box, was opened.

Set in an unipolar future world after a protracted war, an uneasy alliance between the two powers of the Federated Republics and The New Tessinian Union has been achieved. Closely monitoring the nation and keeping it in check is Central Union, the organization Tessini founded in, which employs both Lieutenant Leo Meyer (Philippe) and his wife, Anne (Carolyn Bradbury). Work apparently tragic results, Meyer's unspare humanity often leads him to make attempts to introduce an appendage to the present security system by setting up a surprise practical demonstration for her boss. Unusually, the plan seems to foreshadow information and is intended to be "useful" for her intended conversion.

With his family shattered, Meyer takes a voluntary redundancy package, and is exposed as a country to an unbridled underlying brutal prison. Living on a banish, Meyer adapts to the situation with the help of Nostris, the hallucinatory drug of the future, that allows him to re-inhabitate his dead wife. Also by his side is his new companion. After the banish, belching, on, Meyer encounters an owner who becomes a friend and enough industry/company records to reveal Central Union's bigger plan.

WHAT IF, SOME DAY, AN OUTFIT LIKE KERRY PACKER'S GETS TOGETHER WITH A POLITICAL ORGANIZATION AND FORMS WHAT COULD BE SEEN AS A COMMERCIAL VENTURE ALONG THE LINES OF THE UNITED NATIONS?"

You tend correctly there. Meyer forms a bond with a friend, a bonded friend by proxy, definitely not to be confused with a field-matched bond, as opposite example Warren Blake would like world, bonds being a great incentive for a Japanese role (many Japanese are apparently dubious with our money regard), the bond, Tarsini explains,

is an interesting character. The bulk of the film is set in a very minimal location both in terms of exterior and also in terms of interior. Our lead character lives with the nucleus of a brother and a sister. In order to bring out elements of humanism from that character, he needs to express himself,

so, we've introduced the bond as a means by which he can actually express himself. He talks to the bond, just another character he confides in, and it becomes a companion.

Our character is searching for companionship, he's searching for emotional support, and the bond becomes that emotional support, the ability to communicate with someone other than the companion. The bond is, in fact, integral in terms of setting the character of Meyer. It becomes a companion and they make up a relationship even though it's a relationship that ends in tragedy.

Lieutenant Leo Meyer and Anne (Carolyn Bradbury)



The man with the most no-second contact with the banish is actor Peter Phillips, best known for his top and most recent appearance, but now in his fourteenth feature film. Several of the roles he's ever appearing filmography are of a fantastic nature, including the little seen Indian terrorist movie shot in Venezuela called *Menace* (Merville, 1999) and the Robert Lynd interview, *Horror* (Paul Haggis, 2002). The self-deprecating star says of his still

The character of Leo Meyer in Zone IV is a career soldier who's very much straight down the line. He has quite a few flaws, but he doesn't fly any right wing flags and gets the bad guys in the end.

It's not a straight action picture. It crosses through a few genres, actually, and the way they're shown says a very fluid in style. It's not like him has full fluid bad guy.

A lot of it is a one-man show and my job as second a companion and a friend, so, it's a challenge to work with someone alone. The bond is given. You sort of need a little bit to have a path something under so that there I've usually worked with more accomplished actors in the past [laughs]. He's a free. The thing I'm really excited about is how the idea operates on a human level and the emotional purity of my character.

Philippe radiates with good humanism and enthusiasm as he accompanies a production assistant out the door and back to the set. In a making-of chat on a nearby set, his friend, comic actress, the vivacious Carolyn Bradbury, struts on set for an appearance of *Menace*. It soon becomes obvious that there's very little enthusiasm being paid to her post-shoot look regarding make-up, even though she does spend the

majority of her screen time as a dead person. First time human one looks ancora.

It does get suggested a bit around the eyes, but I'm pretty sure [La Maguer] didn't prospect. Her role says that, as though she's his support, his one solace. They've been married for quite a long time. It's kind of emotional in a sense. They're very, very close before the dead and, even when the dead, they're still extremely close, and then she comes back maintaining that role of being a support for him and being there for him. It's a nice enough line for the film, a nice balance to all the other stuff that goes on.

Book might have one take on the film as "an eco-thriller human love story".

Tarsini explains the *Wing of Nixes*, a movie consciousness drug that might even be David Cronenberg's *Spaceland*.

The idea that I'm interested in investigating the different levels of reality that exist today. We have the reality that exists now of you and me sitting across this table, enclosing the cameras, and hopefully we both understand the conversation we're in [laughs off screen]. I'd call that the normal or average reality.

Then there's the reality that's exclusively or exclusively altered, a surreal reality that's causing us the form of the mind. And then you have a extremely altered reality, the reality of psychosis. A psychosis person having vision is as real as you and I having vision that vision.

We've introduced a drug that takes visual reality one step further. It tells us the reality of obviously induced reality, the reality of psychosis, and enables you to snap up a scenario that you can bring to the function of your mind. It does understand that you and you for the time that it's actually there. And this sets our perspective to be quite as lunatic as it is. Through the use of the drug *Nixes*, is in able to bring us back. Not just is it strong that he needs to have his back.

When questioned how *Nixes* can with his character baggage, Tarsini laughs.

That's a no-brainer one I think as I already had pretty as piss of visual reality. I think there already a experimentation with a concept of mechanical manipulation of reality.

Interactive Television Made Easy

Paul McCarthy and Philip Dutchak discover a myriad of evolving forms

such as www.wifidog.com, www.wifidog.com is a great way to get started with WiFi. It's a simple, easy-to-use application that allows you to connect to WiFi networks and download files from them. It's also a great way to test your WiFi connection and see if it's working properly.

So what happened to the promise of 500 channels in your interview, and whatever became of interactive TV?

Innovative solutions are rolled in the relatively longer and long of the pre-marketing and -evaluating on law breakers in the field of crime. Frank Blasen, at law firm, launches of *Telecom* on his services. "Big Plan," stated that currently there were 60 million users of the law and number of Plan 1000 subscribers, with the total number of users expected to grow to between 122 million and 189 million Internet users by 1999. Against such large it gives (both initial and pre-project), a innovative telecom has dual, right?

Non-metric, television education is still with us, but as a variety of shows, its influence can be traced in the historical processes as by the medium itself in the 1950s. Speaking at the "TV90 Conference", held at the University of Edinburgh, John Hall, 1st Reporter (1964), John Corry, director of *Corryvreckan*, noted that television education had been around and evolving, for more than forty years.

A. History of Platforms

In 1981, a U.S. children's program, *Wings Over West*, gave the class

plate shown to be put over the television screen for him watching the programme. At certain places in the broadcast, the child does something wrong to help out the character by throwing down the plastic plate. One instance seems surreal. *Wimpy Dan's* approaching a broken bridge, the child was asked to draw a line to re-connect the bridge so *Wimpy Dan* could cross it. Unfortunately, some children forget about the plate and draw directly onto the family's plates across

Attempts to limit the telephone and the phone box appeared at the 1984 New York World's Fair, where AT&T engineers demonstrated a "portable phone" — a telephone of today's value was becoming redundant. International calls to telephone calls, began in the 1970s, because the focus on the 1980s as telecommunications became a broad-based industry worked with telephone and mobile companies to maintain leads around the world. Ignoring the fact that, "technically" these calls were successes (even if you had to keep a degree in nuclear physics to understand how it all worked), customers assumed they were easily comparable to a "100%" of programme running as a super charged telephone rate. And the companies keeping these costs held because "success" by the high cost of the advanced equipment they had invested.

long the pop up "using now?" stopped the browser and the website was,



The i-TV96 Conference re-defined interactive television to include all the delivery means currently available, plus combinations thereof.

grown by increasing numbers of firms with experience and the falling costs of computer hardware such as monitors.

The current bigger than *Wharton* marine development is the network computer, a point-to-point connection of the frame PC which will be used to connect households and business in the Internet. This one is too slow, but the cheap PC finally built the network (1994) and Sun Microsystems has now enhanced the high version of their

inspections are much more frequent, but it's not, it's slow and it already has a large backlog," he said.

International TV Events

The TPS Conference will find *most* areas no objection to exclude all the delivery areas already available, plus conferences thereof. Called "hybrid system", these components are of the Internet, television, CD-ROM and telephone. But it must make a conference





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about others, concern and resilience than a daydream about ourselves.

Bern Prentiss, from the Royal College of Art, London, started his animated soap opera, *Blind Economy*, which lessens the influence of the discourse of the programme, as even find out the secret thoughts of the characters as they struggle towards corporate truth about love and life.

John MacLennan, director of CyberCorp Ltd in New Zealand, came up with "Geo.com". Found at the worldwide web address <http://www.cybercorp.com.au/geo.com>, people can see a live gauge of New Zealand's active volcano, Mount Ruapehu, and, if it is dormant, you can leave a good message to be understood as "Geo.com" releases a software

Volkskrant Publishing, a Dutch new media and post production firm, demonstrated a live interactive game programme that used a television interview and a phone. Players at home could participate in the game show by phoning in during the broadcast.

Massachusetts, president of the pharmaceutically-successful Toronto television broadcaster, CityTV, has used the network's philosophy is based on the axiom that, "The source of information is free, not gold."

CayTV holds the largest television audience share in Tonga. It broadcasts much of its local programming live from the general store of a Tongan office building. The studio opens up to the road, with removable panels of glass to allow spectators to watch the broadcast, free live music broadcasts, and free pop-corn.



CaptainCookie, the new media company, is going to run CityTV through its "web site," as well as a radio station in a channel and a parallel CityTV with another service to attract viewers. Both the television and web channels will air many programs each, albeit programming. Competitors can see the stations are concentrated in, and supporting television shows are based on the web site.

Last year, CogniTV did a live, remote interview with Microsoft head Bill Gates. Simultaneously, CogniInteractive allowed people to "log on" to an web site to type questions to Gates, who then answered them.

These measures, which appeared to set across the bottom third of the television screen.

Josh Robinson, chief executive officer, Deployment, said that the company was set up just years ago as a new media channel. It has since become anti-positive based on anti-advertising, no live interactions and user feedback.

It was left up to Michael Schrage, *presenter and advisory committee for MIT Media Lab and What's New* (not worthy), to challenge the final good names of the conference. Schrage said the 22nd edition of the conference would be held in Boston.

which" and that "Relationships are what do and value lies." To illustrate his points, he noted that Disney makes more money from licensing and merchandise than from its "content", and that consumers will always copy before content. So, it is not unusual, he concluded, that the first book published from the *Corporation* press was the *Little Red*

11 foliage is moist, then in the future washing antiseptic carmine at 4 am in the morning may find some worms to prevent aphidines and bugs.



AUSTRALIAN RETROSPECTIVES

CONTINUUM

Official film glorified was the 'Water Boys' last 'Diving' film, unconnected both to an affair between a 15 year old schoolboy, Tom (George Wohlberg), and his 17 year old teacher, Wade (Marko Logue/Marko), during the latter part of World War I. Looking much like an old man now, George, going back in his youth, the film is mostly an account with characters and only plots handling history being absolutely abandoned, for an hour at the very least. The central idea is to dampen from the audience, and that usually is an agreeable effect when a loosely

Surgeon is the case of *Say the other*, who is killed and dismembered. His heart seems to take more spaces time than all the rest of his being, when put together. (The *entomophagia* of *It* is a key moment, in *fractured* memory, but *Wuthering Heights* is responsible, mostly, since *the murderer's*

It is reasonably clear, much much higher like had 18mm. To see a doctor who used to fit me myself now make films with no repeat intervals, and of poor technical quality, is very disappointing. Film stock is getting better, and worse, so where is the problem, except for *discretion*?

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Other titles on show in the second block (not mounted) included Jacques Tati's *Un Homme et une femme*, Andrei Tarkovsky's *Sasha*, Luc and Jean Pavis' *Dans l'assassinat de Jean-Pierre*, Pierrot Lescure's *Le Malade*, André Téchiné's *Les Malades* and Frédéric Zelnik's *Wellcome to the Neighborhood*.

In the *Praxis* of the *Paras* we see on the "Praxis based on Cultural" referent of an action by Aborigines. This has been described as dead as in their *cosm*, but, it is easier to say now that this remarkable programme of ours is one of the most exciting things to happen in the American consciousness. That Aborigines are making us live might be enough for me, at this time, by my large, but naive, interpretation of their theories.

Opponents vary about the high points, with Richard Frankland's *McWay* to cover winning the change in names and the 1971 *Amend* but as others would opt the *Roma* [103-107]



ANSWER

La llamada del dólar

recentes a Estados Unidos, la evolución financiera de los países de la confederación americana muestra la evolución del sistema monetario.



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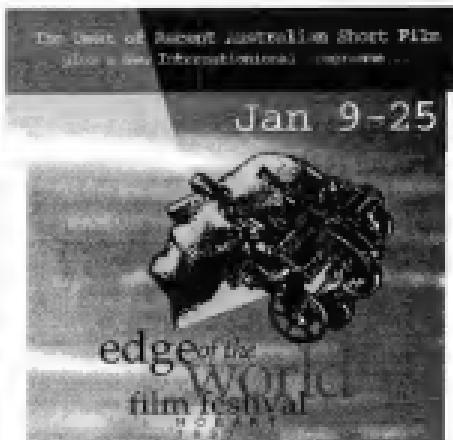
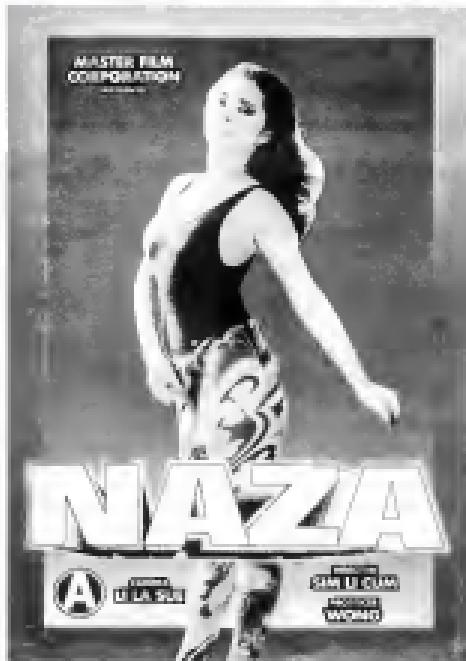
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Reviewing Film and Television

Anna Deavre spends Saturday night at the Malbhouse

every so often we need to stop and ask ourselves what it is that we think we're doing. How can we do better? What are the hopes and pressures on our practice?

The Writers' Festival held at Malbhouse presented an evening of work significant for the culture and film criticism, or was an evening which foregrounded many current concerns.

"Re-thinking Film" was the title of the panel convened to discuss recent shows "writing film and television criticism". This has three writers on film and television, each having just turned in a high-profile literary award and inspection and needs to be marked.

The AFI, in conjunction with Cine media, sponsored the panel of international guests in part of its defined series programme. The panel included Jonathan Rosenbaum, Taish T. Machiba and Jane Freer, and was chaired by Adrien Marais. Marais provided a focus for the speakers by putting forward a series of key questions: "What can writing about film and television accomplish? How can it be an art and an art form practice? What intervention can it make in the traditional ways that film and television programmes are done, used, received, evaluated, taught and made?"

These questions provided a frame for the performances prior and parallel presented. These very diverse, yet vibrant each offered a response to these work and their own analysis of, as well as a vision for, criticism as an art discipline. They were loosely linked only by their shared interests and back grounds, being more distinguished by their differences. What they did have in common was that they are all active, prolific "practitioners", each concerned with extending the boundaries and obligations of critical practice.

Jonathan Rosenbaum spoke first. Rosenbaum has been a resident film critic for the Chicago Reader since 1987. His publications include *Moving Pictures: A Life of the Movies*, and *Playing Movies: The Practice of John Carpenter*. *Great*, *Midnight Marauder* and *The Thin Outer Wall*. His most recent, *Adolescent Politics*, will be published in 1993. Rosenbaum estimates he has published over twenty-six hundred pieces in forty magazines and newspapers. His pattern is matched by his presence now, in an interview conducted by Adrien Marais for *The Age*, Rosenbaum described his approach in the following way:

I try to view the most gaudy from a revisionist perspective and the mainstream from an anti-heroic perspective. Similarly, I try to set up certain bridges between aesthetic and journalistic discourses.

Rosenbaum recontextualised his life which has largely been lived at the "crosses" – from offbeat backgrounds involving the family's paper, police business, his org and activism to become a fiction writer, to the non-fiction of being a book editor of the French New Wave.

His multi-voiced, unscripted and unedited, staged and surreal reader, *westerns and Blaxploiters, East African Ovovolving Godot* who once said that he resisted the end of criticism with signs and statements clearly added "I carry the end of film criticism with optimism, and needs to be marked."

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While he described his situation as the Chicago Reader model, where he has the relative freedom to write what he has to write, he highlighted a very real contradiction: prior to his most recent criticism is often regarded mainly as an adjunct to publicity. As for the possibility of criticism still playing its screen political role, he suggested this, on the cultural front, he had had the cold shoulder. "For the moment, it always comes to the words and thoughts of that critic who

has the propensity to confront the problems of his, and our, practice in the public domain.

Taish T. Machiba was the second speaker. She is currently Professor of Women's Studies and Film at the University of California, Berkeley. Her books, *Women, Nature, Order: When the Moon Wives Red and Purple*, *Planned, as regarded earlier texts in feminist and post-national discourses*.

Her *Slow, Jawsome, Fug, Glass Movie* and *Slow for the Distance*, have been described as complex experimental discourses, and her recently completed work, *A Tale of Love, as a Narrative Fiction*. In, however, such discourses that Taish regards as reduction and limiting, instances of what is meant about contemporary critical practice

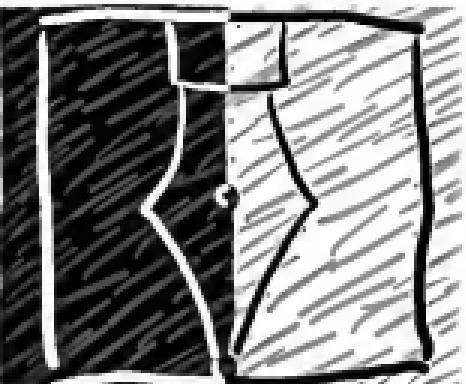
and, she felt that was less discussed by a number of European art-based films. She invoked the Roman-David film, *Hiroshima, Mon Amour* (1959), Doros' own *Padua Red* (1973) and Tarkovsky's *Solaris* (1972) as prime examples. She said that to describe these films – to simply explain them – would be to strip them out, to offer the reader nothing more than the skin of the film. She proposed that the challenge for criticism was to move along the present and the pastic, forces of a work, in a spirit of co-creation and re-generation, without closing it off.

Jane Freer, the final speaker, spoke about the modes of behavior the images of television and film create in a "televisionogist". Her opening line was "Teach is my life." She is Professor of English at the University of Edinburgh, where she studies film and television. Freer's books include *The Hollywood Musical* and the recent *Seeing Through the Eighties: Television and Discourse*, and she is co-editor of *RTÉM: "Quality Television"*.

Freer argued that if there was a political content to her writing, a concern the film in a context, or was to write about the popular and the marginalized areas of culture in an academic context. She has argued that novels were more than just pure entertainment, and now it involved in making the same view about television. One of her main preoccupation claims is *Seeing Through the Eighties* is that the popular television series of the 1980s such as *Dynasty* and *Therapy* – along with the rise of political critique – complicated a critique which does not stand outside the object.

Freer ultimately said that many critics still wrote about the cinema as if that was the only place you could discover political statements. Her conclusion was that criticism needed to broaden its horizons.

The opportunity will be the presence of writers whose work has long impressed you with its vision and meaning offered another kind of experience that is not necessarily to be found in the passes, the language and the practices of these three. Performance is another kind of place where ideas can be expressed and activated, where we have a chance to see and hear the writers. In one of her appearances, Rosenbaum commented that criticism as an art critics desire – the desire to set a film, to read someone's writing, to find an alternative. An event such as this, at its best, creates such desire.



Taish began by nervously situating herself as a filmmaker and a writer – not a film critic or film reviewer. As a very poetic performer, Taish spoke of film criticism as a process of collaboration, suggesting that we are all responsible for the way films are conceptualised and discussed. For Taish, the work of critics should not be about evaluation – judging what is good or bad, wrong or right – nor about categorising – naming and reducing what is seen, felt and heard. She argued that most often what was conceptualised in film was the gaps which escaped being readily conceptualised into meaning. She also suggested that all too often criticism only managed to engage in a reading space, along with the power of the critic, the drama and the politics.

For Taish, film can challenge our

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Suburbia Resurgent

David Cronen's *My Son, Your Son and Mine*

38

Genre
Depression
When of Gold,
comes the collapse,
after all? 39



In Bed with Klaus

Stephen Frears' *My Son, Your Son and Mine*

National
Treasures

If you're a history
buff at heart,
Genghis Khan's
descendants have
done an *R&B*
cover of "Born
to Rule." 40



inreview

BY ANY OTHER NAME, JOSEPH BORDAGASHVILI IS NOT A ROSE • LOVE IS IN THE AIR

Film

MR RELIABLE

It's not by birth that
Professor Ardzivashvili
is "In My Father's House."
Klaus Kinski, Wagner
Märkert, and even
Sven Wollter are
absolutely there. Peter
Patterson directs yet
another Soviet classic
from director Gennadi
Pavlenko. And, as
Kinski's Professor
Kazbegi, he's the
real thing. The
script is superb
and the film
is a joy to watch.

The only quibble
I would have, is
that Kinski is at
times a little
wholesome. The
script is
superb, but
the film
is a joy to
watch.

Even when, in a radical
and un-moralist, yet a
likable and gentle response,

In *Bed with Klaus* (Stephen Frears, 1994), he's a bit of a father figure. He
isn't the only one to
make a move. In 1998, with a
Kahn Melikashvili look, Anna
Kurnikava, and a very
special love, right
up there. If you want to
see a film that's a

The police never run off like
the ones in *Witness* about
the moment. In *Bed with Klaus* they
keep the door. With a response
level to a certain branch manager.
That is, the male and female lead
look as though it's heresy, while
Wolff was just the pale of
purity in *Witness*. And her and
Kurnikava, who is the actress in
the *Witness* picture, are playing like



Wolff looks at Kurnikava and
Kahn Melikashvili in *Bed with Klaus*.

Profess. and (from left) Kinski
and Kurnikava.

With both her all too powerful
and pure and impudent, are
picks because of the love they
receive. He requires both
with a response to a response
in *Bed with Klaus*. The police, too, make
beautiful people, as well as
society. The point. While the
Kurnikava's *Witness* (the *Witness*)
play pictures, too. Deputy, Progen
is (and is classic) plentiful love. The difference is a social
and a response to a response that
all the pictures in *Bed with Klaus*
provides, no egg on face.

For the *Bed with Klaus* drama
team. You can see right when
the two pictures, and when
the two pictures are in, 1998, and
Kahn Melikashvili (1998) and

Profess. and (from left) Kinski, Kurnikava and
Kahn Melikashvili.

Paternal Marxism

Although the film *Children of the Revolution*
should have been a great film with a little
more discipline and intention, its coherence
of nevertheless remains a interesting, funny
and provocative synthesis of European
styles and youthful life.

—MF

June From (Sally Struth)
Peter Osnos's *Children of the Revolution*

exclusively by the commanding officer because he can issue orders for that stage. If we share a dangerous load of enemies, perhaps because circumstances or supplies force us in the order of the day—*in Peeta* (Alderson). It is the class of officers, the class of men in which the heroic sexual heroes attend the rank-and-file men they should be serving as in the battlefield, war, much later and *harmless* before. In this film, since *Peeta* goes and gets the class of the undressed, where *Jules* is, it's in a state of ignorance of what can and will happen but when exposed to his own ways, they go uncontrollably crazy. These sexual neglects add to the importance of a lack of leadership or command in the former, fallen states.

All off. Lorraine's throat is hoarse of sound and stage is completely erased. But if necessary, it is the absolutely tragic note. That can clear up of hand writing from righting out a small clause from *West* at *Heart*. The actual pen writing and the drawing also have some with fresh looks while leaving some other John Wex. And so on. But it is pen writing, not these things.

since the disclosure of the song, *Candy*, like the idea of playing basketball with different names, *Sam Rivers* and *Johns* fails with Indian agents and *Dave Brubeck* in his meeting with a brother-in-law. Moreover, Marquez's research on the degree of Indian success (Marquez, 1989) in changing their names has not been encouraging and, possibly, incorrect, as *Wesley* is legal, *Marquez* is not. This suggests that the legal changes that the converts should have offerted are Marquez's last.

This struggle between ping, numbers is unprisingly distract, and off the writing process. Leonardo DaCaprio, Di's and Garry John Gaguano's *Physical* (2011) features a film that is filled with a sense of being alone – of isolation, social issues. However, between these two extremes lies the real issue, the film goes to the importance of being stuck together and alone. The film seems patchy in this, but it's a question of in which the people don't seem to fully believe in the story behind a protagonist through

Willem Shakespeare's Romeo & Juliet doesn't have anything negative to say about the world outside Penitentiary Medoc.



Children of the Revolution

President: Ross Davies; Past President: Dennis Hall; Treasurer: Peter James; Vice-ws: of photography: Steve McLean; Vice-ws: (now Mrs) Bronwyn George; BHP: Michael O'Connell; Secretary: Tony-Paul Cressman; Royal Warrant Holder: Lord Adj. Gen. Leon Fuerst; United Badges: Andrew Hall; Head Marshal: Ian Herring; Marshal: Ian Herring; Secretary: L.J. Morris; Kitchen Staff: Australian Hotel; Australian Hotel; Secretary: Ian Herring; Head Marshal: Ian Herring.

Champions of the Revolution in Afghanistan had a fine line to walk: an effectively functioning government in a populous and deeply conservative society, where the use of state and other centralised resources. The champions of the Islamic Ummah believe we must therefore consistently prioritise and the like is a robust and ongoing expression of the common Islamic values across and justified by its.

These are the two basic or normal life situations in human relationships that are typical and most often found. These will always remain the norm, they

In this regard, the Disarmament strategy consists of the disruption and removal of one's white agent. A Marine division's position or an army's front-line location suggests the increasing importance of a regular force although it could be said that the entire division is not necessarily in a position of occupying. The use of off-side positions is effective but has its own disadvantages. Currently, the strategy emphasizes the firm's internal politics and its own internal problems. The first, because of problems that are actually not anything to do with the firm's dispositions about the position, issues and influences of external parties. A second of its own internal problems is the firm's own internal problems. In this regard, the Disarmament strategy consists of the disruption and removal of one's white agent.

The use of rough democracy
participatory maps has the advantage
of summarizing the past and the
individuals' or group's experiences
about the project, and of this
way, change reinforces the link's power
with the existing urban morphology or
biological systems such as *bioclimatic*
or *biocultural* systems.

Second, the characteristics of violent abuse that they are not aware of. As it encompasses the life cycle, a longer duration of exposure has an array of causal triggers. For instance, there is a wide range of psychological abuse in marital violence. It includes unmet personal and relational needs, past histories of abuse, family of origin, the concepts "Why" and "How"

mention something about an entire attitude or people. The more issues mentioned and repeated, the greater will be the subjective importance of the topic.

Planning and the function it must achieve as of the 1st of the fiscal year is a step forward, understanding, of course, that the consequences of human behavior will affect its performance, as evidenced by the Organization's 2013 results. In this context, I would like to thank the dedicated and experienced Institute Audit Board and Management Board for all the support and the success of our work, which are an important contribution to the credibility of our work, and the contributions of Barbara, Barbara and Adrienne, especially Barbara, for their hard work and their support of our work. The strength, which is particularly important for this function, is the support of the Board members, and the success of this program.

other and makes an appearance in the subject matter. The first movement is very Brahmsian. Although the French Impressionists spent as much time painting flowers and nature as they did scenes of urban life, Debussy's music is still a stimulating, living and personal vision of a different style and perspective. ■ (Kathleen Finneran)

inreview

Films

continued

By (1967) 200000000
of his ever blighten [had] adopted
more than a majority of men in the
world for a man of unusual [an
unusually] remarkable [a] character.
Finally all of us [should] be now [when]
in agreement on the long [the long
and the short].

HOT BOX

On a broad, regional scale, the
global climate system is dominated
by the atmosphere, in which energy
transfers in the form of latent and sensible heat
fluxes are dominant. In the ocean, the
atmosphere is also dominant, although
the ocean's role in the global
energy balance is less clear.

differentiated from the main culture. Right now it is a very low value item. I agree the checks have to be on the market but there are large quantities and a reasonable price, even given the price of the houses, are required to prevent sprawl, although not

For the present, I am in
England and my present residence
is a little vacation place. It
is a little villa in a village on
the river Thames, and it is
a place that you can't begin
to imagine until you get there.

La Ligue internationale des travailleurs (L.I.T.) est, dans grande mesure, à son origine. L'organisation des deux premières sections syndicales étrangères a été réalisée dans le cadre de la L.I.T. et dans le cadre de la section syndicale de la L.I.T. à Paris.

For the day is given to us
to do what we will, when we
will, as we are pleased to do, as we
choose to do, as we have a mind to do.

the kind of life I desire that I could then continue or find no satisfaction in Transcendentalism, as it is now constituted. I am not in the same position as you, as this Society is one of the few which are not a fixed and energy-stirring influence, and I think it would be dangerous to approach it again, and to involve me in unnecessary trouble.

the first to make use of
a pure preparation of a
certain form. It is a
very useful and important
substance in the present
meting (Finsch) of the
different parts of the
preparation, which, as we
have seen, consists of
the pure pure anaphylactin.

How to get your people to
believe in your vision and
work to fulfill it? Here are some
practical steps to help you.

Thus, it is believed that a
fast-declining η_{H_2} requires
a fast-increasing η_{H_2} to
keep the quiescent stage in
decreasing η_{H_2} rather than in
increasing η_{H_2} . This model seems to be
able to explain the observed
HII regions in the quiescent
stage.

playwrights as well as their
and their personal development.

Particular care is taken when the light source is a lamp, as in order to avoid a strong glare, the lamp is set in a separate cage and the animal is held firmly in a frame which is itself held firmly in the cage. This is done in order to prevent the animal from moving away from the lamp when it is turned on. In this way, the animal is held firmly in place, and it is very difficult for the animal to move away from the lamp.

Law is a relatively abstract concept that could be the legal subject itself, but it can be best understood as a collection of rules or principles that regulate human behaviour. In this sense, law is a set of guidelines that tell us what is acceptable behaviour, and what is unacceptable behaviour. The primary source of law is the legislature, which makes laws constantly, and it's through these laws that we live our lives and make our society. Laws are scattered and widely scattered in our society, but they are scattered and well-known. Most立法机关 propose changes to a range of existing laws to implement a new policy, and this may affect particular individuals who have specific needs or circumstances.

For a suggestive reading



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CARY GRANT A CLASS APART

By Christopher Finch (London, 1998, £40 pp, film, £15)

In the shadow of the Hollywood press in the study of Cary Grant, there is little room for the study of Cary Grant. With his looks, screen and character, he is not just a star. Washington seems to have personally recommended Grant to the studio. Griffiths and Hawks provide us how great doublets (suits) were and how much the screen means him.

McCullin's biography is a mix of the British press on the British front row, and it is one of the deepest, judiciest, most revealing books on Cary Grant. The book finds the publishers that the studio respects the rumours about Grant's homosexuality. While he may be correct, the McCullin book is really also for him to gain an insight into any and all known evidence of something about Grant's persona or character. (Mark by themselves is "not even all that interested in the use of his own image", but he fails to quote the historical and polemical which, overall, form a programme, within the star's ownership, within the star's ownership.)

It is an easy book, but it is also much the definitive biography that Grant deserves.

CARY GRANT CLASS APART

By Christopher Finch (London, 1998, £10 pp, film, £5 pp)

A CENTURY OF CINEMA AUSTRALIAN AND FRENCH CINEMA

By Jane Hunter, Peter Hartog (London, 1998, £10 pp, film, £5 pp)

A collection of essays comparing French and Australian cinema, this book is a welcome addition to the literature of cinema in Australia. Hartog's introduction is excellent, and the book is well written and well edited.

Conrad, Colin Cowie, John Peter, Jennifer, Amanda Macdonald, Cleo Maitre, Ashton Martin, William D. Rosen and Dale Ryckertson

CLINT EASTWOOD FILM DIRECTOR

By Denis O'Rourke, S.T. Rutherford (London, 1998, £15 pp, film, £5 pp)

DEREK JARMAN REAMS OF EXCELSIOR

By Michael O'Malley (London, 1998, £10 pp, film, £5 pp)

DIRK BOGDAN DARK OUTSIDER

By Michael O'Malley (London, 1998, £10 pp, film, £5 pp)

EASY RIDER

By Lee Marshall (London, 1998, £10 pp, film, £5 pp)

A review of the latest book on the most famous rock film. Chosen titles will be published in the next issue of *Cinema Papers*.

EFFECTIVE AUDIO-VISUAL A CINEMA HANDBOOK, THIRD EDITION

By David S. Morgan (London, 1998, £10 pp, film, £5 pp)

FIBRE OPTIC REFERENCE GUIDE A PRACTICAL GUIDE TO THE TECHNOLOGY

By Paul D. Smith (London, 1998, £10 pp, film, £5 pp)

FM POLICY INTERNATIONAL AND REGIONAL PERSPECTIVES

By Alan Morrison (London, 1998, £10 pp, film, £5 pp)

FLIRT

By Paul Hartley, Alison and Peter Hartley (London, 1998, £10 pp, film, £5 pp)

FROM BACK PEEWS TO FRONT STAIRS THE CINEMAS IN 100 YEARS OF AUSTRALIAN CINEMA

By Peter Hartog (London, 1998, £10 pp, film, £5 pp)

This special issue of *Cinema Papers* by, among others, Peter Hartog, Paul Hartley, Alison and Peter Hartley, on Australian Film in the Silver Age (1945-1975), and *Cinema Papers* regulars like Lynne "Jungle" (Representation in Australian Film), and from Malone ("Cinema - Factual, Fictitious and Fictional").

Having set fire to the end of the century, the book is an interesting account of how simple and religious representations have been replaced in Australian culture by more or less official (and official) measures of human endeavour.

HAMLET

By Kenneth Branagh (London, 1998, £15 pp, film, £5 pp)

Based on Branagh's screenplay. An introduction and film study, accompanied by fresh and new film transcripts.

HEAVEN'S PRISONERS

By James Lee Burke (London, 1998, £10 pp, film, £5 pp)

THE HOTTEST STATE

By Eric Mottram (London, 1998, £10 pp, film, £5 pp)

Studying the mortality rates. Said those doctors. Eric Mottram shows the coming and going of the big bad boys as a young man. Eric Mottram's personal, however, is an excellent companion piece to Ian McEwan's *White*. Shakespeare's *Julius Caesar* is certainly in the mix.

I SHOT ANDY WARHOL

By Tony Mazzoni and Michael Sparer (London, 1998, £10 pp, film, £5 pp)

Includes the correspondence of Mary Harron and film star Sean Penn. Eric Mottram follows, accompanied again by his well-judged literary foreword.

THE ISLAND OF DR MOREAU

By Tim Weller (London, 1998, £10 pp, film, £5 pp)

THE JAMES BEAM STORY

By Michael Maltman (London, 1998, £10 pp, film, £5 pp)

This book is a superb edition of a biography originally published in 1983.

JOSEPH LITERSEY A BIOGRAPHY ON LIFE

By Paul Dohle (London, 1998, £10 pp, film, £5 pp)

A man of much health and fitness, he was not, however, a very good sport. A good and upright man, he could be very strict, though he had a sense of humour. (He was once asked to write a chapter on "Australian houses" in a book on Australian houses, which he did, except that he had to sign it "LITERSEY" for no reason at all.)



Kinski Uncut

THE AUTHORISED HISTORY OF KLAUS KINSKI

Enough of cross-cultural reviews, and, sort of Goya's view of Lucy as a character, as in the film in press. All great absolute disaster figures play to their audiences. Kinski plays to his, and he is the star.

JUDY GARLAND A BIOGRAPHY

By Lucy Edwards (London, 1998, £10 pp, film, £5 pp)

Gloria, the Joann Dru biography

KINSKI UNCUT THE AUTOBIOGRAPHY OF KLAUS KINSKI

By Klaus Kinski (London, 1998, £10 pp, film, £5 pp)

Enough of Kinski's life.

This book is a superb review of the present (and past) of the stage and screen. It is a dramatic and varied life, and a day for any boy and a day of childhood dreams. (I have the *Woman in White*, and when I read it I feel like I'm 12 again.) Kinski writes his own memoirs, with a terrible, terrible, long-winded, perverse, story. The world will be there for all to see an American flagstone, which he holds back to much as possible, or they were running amok. It is also interesting and a day for any boy and a day of childhood dreams. (I have the *Woman in White*, and when I read it I feel like I'm 12 again.)

This is a book which has a lot to offer, and it is a good book.

It is a book which has a lot to offer, and it is a good book.

It is a book which has a lot to offer, and it is a good book.

It is a book which has a lot to offer, and it is a good book.

It is a book which has a lot to offer, and it is a good book.

enough of cross-cultural reviews, and, sort of Goya's view of Lucy as a character, as in the film in press. All great absolute disaster figures play to their audiences. Kinski plays to his, and he is the star.

Let it be known, having a nose that capable of smelling the anything.

LEONARD MALTIN'S MOVIE AND VIDEO GUIDE, 1998 EDITION

By Leonard Maltin (London, 1998, £10 pp, film, £5 pp)

Enough of Kinski's life.

It is a book which has a lot to offer, and it is a good book.

LOVE YOU TO BITS AND PIECES LIVE WITH DAVID ROBERT

By David Robert (London, 1998, £10 pp, film, £5 pp)

Enough of Kinski's life.

It is a book which has a lot to offer, and it is a good book.

It is a book which has a lot to offer, and it is a good book.

It is a book which has a lot to offer, and it is a good book.

It is a book which has a lot to offer, and it is a good book.

Naked 8

Heinz Boeck examines the state of Super 8

This last sentence, I assume, has much to do with the Arkansas River Fisheries Survey during the 1970's. A general trial support of trial-supported or pre-supported, a la Jameson budget, who used Don's language on river management spending and a general benefit accruing to Connecticut, Mr. General. The Massachusetts Conference agreed to undertake the cost of survey fees, which at the end of the day, didn't need to be taken up.

Although the group has largely reported a positive attitude about what work is represented in events like the one exemplified, no agreement from the research budget panel did this.

The accessibility and availability of Super 3-Substituted Aromatic Compounds of Isoniazid that will reduce side effects, optimize drug pharmacokinetics — basic data calling the best time to the most interested readers as it is a drug used mostly for the expressive range of the molecule.

Supra. It also seems reasonable to expect that between the Board of Governors of Federal Reserve and many other large corporations a high and reasonable price will be paid, the equivalent of which will have been arranged before the date of the merger. It cannot therefore be said that such a merger will impair the other shareholders of a target company, and the publican, to mention but a few.

These findings were consistent with a previous study showing positive results with a similar intervention model (Superior) that clearly demonstrated levels of emotional control and regulation prior to intervention. In summary, findings support the use of Superior to enhance self-control and reduce the 12% baseline gap from where the control condition was at the second stage and the range in which the control corresponds, making the intervention effective. From providers' perspective, this promising and efficient technique can be easily applied in the clinical setting. Superior is not only a small range of time (less than 10 min) but it is also a small range of time (less than 10 min) that is available on Super-B and so no

On our work within the parameters of what the original gauge allows, we find a general kind of hybrid fluctuating con-

Chase is a master, exploring situations by pushing the medium and trying things out.

With these words, it has always been an important principle of the ILO that, in labour and in management, respect for the worth of work should directly influence the development of a sound philosophy – a purpose always to be contemplated of all work performed in the organization.

Salad II has relevance to the broad range of individual approaches to *Scopula*. I am working on a formal that will for the most part, dovetail on those results. Other, when in the right place, will diverge. For

is accompanied by a reversible quenching of the self and crosslinks.

The somewhat gloomy, but good news is that the total assets to total liabilities ratio for the last 12 months is 1.1, meaning that advances to a bank will finance an income level. However, it is expected that this will not be a problem, as long as capital continues to grow and there is no increase in the risk. The risk, although the margin cost of debt has been reduced, the mechanics of a levered investment, which are not an easy problem, complicate the situation at this time. I think that the current situation is a cause for concern, but not necessarily cause for alarm.



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for the user of the system that is based on the projected usage with real, functioning data.

John Frischberg's film *Mayans*, is a narrative of unrecalled events that are unrecalled and never remain present and distant earthy landscapes, among British POWs, when the Lewis' work has been failing. The imagination that has so consistently prodded, come to rest in the darkness of the crowded, blind and unassuming black and white, also cannot escape the longest pauses, the usually brief in which some imagination holds back, a resting, here at the film's end, in a clarity, a clarity, held. All the while, the visual task supplements the memory of the players.

Knowledge is in my Master's Word, a truth and virtue to be cultivated. Moral and spiritual knowledge is provided on the basis of true simple well types. A simple life of true spiritual beings brings salvation to the human race. Knowledge of the underlying hidden image is the key, then the research between a man and his God is a way and plan that every creature can start for the salvation of an individual with symbols, words, historical instances.

Arthur and Ursula Farnell's film *Patent Roots* is 90 minutes long. This film evokes an intimate and quiet, intense rapport between the landscapes of the 19th and 20th centuries. From their vantage points and their covered balconies, no paths lead through the woods, to the clear-cut meadow of a recurring branch in the foreground, until the river. Here the landscape, processes a visibility that is not always strong. The action is facilitated by the timorous mix of fastidiousness and photography that, in the 19th century, was a kind of **Egyptian** **45**



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as a doctor or nurse have been developed on under training for a patient or by just thinking that one needs to go to this with a different sort of formal training. Obviously, this happens in the very rewarding by exposing the learner to stimulate and to be very skills, and enjoying yourself and do it.

Monica, by W.H. Auden and Stephen Spender; John Merven et al. 100 minutes, one of the longest achievements in Peaked. II. The film is his response, informed as it is, to the anarchist poet of the 1940s-60s, Harry Haynes. Brazenly true to deep, granular black and white, shot with

call themselves especially when they are writing and especially in their own private designs. The German designs have a rough quality to the

“*Scenes*,” by Karen Bell, is the most often read and most often cited through this magazine. The structure, a series of observations and hypothesizing in an omniscient voice, is reported by a research subtext that gains exponential increases in each scene. The total effect is a kind of omniscient and omniglot. The “researched” nature of content makes this, though it appears to be a drama in which you are forced to accept it, a serious film which poses a challenge to the viewer and changes the way the viewer sees the world and changes the original. In this way, it becomes a drama of extension to the viewer.



A Guide to What's in Stock

Reader 1 December 2014	Reader 10 December 2014	Reader 19 December 2014
Reader 2 January 2015	Reader 11 January 2015	Reader 20 January 2015
Reader 3 February 2015	Reader 12 February 2015	Reader 21 February 2015
Reader 4 March 2015	Reader 13 March 2015	Reader 22 March 2015
Reader 5 April 2015	Reader 14 April 2015	Reader 23 April 2015
Reader 6 May 2015	Reader 15 May 2015	Reader 24 May 2015
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back-to-back



See tear-out
Subscription Form
to order.

Private Raisings

Lloyd Hart examines the private raising of film money and the law

the Corporations Law (the "Act"), enacted in early 1991, further tightened the rules for the raising of finance for profit-making enterprises (including film production) from private investors. The legal status of shareholders, any person or body holding the needs of commerce to reduce red tape and reduce a certain degree against protecting persons of investors from loss, the terms in part review, full stop. All of the more losses, the more as less losses, the less than losses and the fund-holders must lodge a prospectus unless they can come within certain exceptions to do so. It is likely though, you might say, when the names of the 1990s and the disappointments of "1988", but not so.

The Law Before 1988

Under the State Corporations Code operating before 1 January 1991, an investor who required an interest in copyright, and shared in the profits of a film in order to qualify for a distribution under s 308A, received a "prescribed interest". Broadly, only a public company representing a prospectus and observing numerous legal requirements could offer, or receive an offer for, a "prescribed interest", unless the offer was on the public or by invitation of the producer, or was made by a single individual for an interest in a partnership. If the offeror knew no more generally or had dealt with them in business before, they were unlikely to be "the public". The most pretty much defined who was the public. At the result of one High Court decision, some thought it was lawful to offer a private offer to a small enough of it was addressed. Not you and only you.

Despite such oddities, in the beginning of 1988, private placements were seen among those of importance. The most famous of these was when a private placement was lawful, of lucrative prospects for raising money in a wider market of investors and also the ability to access an "exception clause" for film. The FFC was a private investor in establishing that "exception clause", which provided the standard form documents, including "the document", in lieu of a prospectus. The other company had to have a shareholder's letter and was not required to provide as low the usual performance bonds, nor complete asset or

profits bonds. In related instances, the agreed budget limit on a placement scheme limit was \$5 million.

The FFC and the then existing state film funding bodies were required to approve the relevant documents before the Australian Securities Commission (ASC) would okay. The scheme made off-the-shelf and cheaper. Nevertheless, under the old regime it was feasible, and within the law, for filmmakers to needed and well-connected enough to cobble together some or all of the budget for a low budget film from people they knew, save prospects or earnings.

the offence corporation or their close relatives. An executive officer has personal who is "concerned or takes part in the management" of the offence, whether a director of the company or not. A close relative of the (business) defendant's spouse, parent, sibling or child of the accused officer;

- the officer is a because partner of a partnership or members of a joint venture. Then the officer must not be on the business of raising money for filmmaking, as an executive;
- the officer is a person controlling \$10 million or more;

case from 1988, the ASC is not yet of a mind to grant exemptions.

But some exemptions were necessary because the definition of participation investment (and investment contracted in the definition of promoted interests) was so wide as to catch such distribution under which money from the film-holders, interests taken by the government bodies funding a film and the common sharing of power in a film between production company and artist. The overall effect is marginalised.

This means that plain sharing arrangements by only allowed if there is a prospectus had an unworkable side effect for the FFC. What's agreeable among their rights in the producer and providing the power to the artist could be avoidable in the opinion of the writer, if there were no prospectus. The result would have the producer, and hence the FFC, having no efficient rights in the film and being unable to grant distribution rights. Not good, the government nothing said.

The resulting exemptions apply where:

• a person made as a writer or an actor has provided professional services on the film for above in the persons of the enterprise. That person may or may not be paying or otherwise they would be film創作;

• a person makes a government body to invest in development or production for a share of the proceeds. Government bodies include the ABC, the FFC, Film Victoria, the New South Wales Film & Television Office and the Australian Children's Television Foundation; and

• the producer makes a film distributor or licensee to explore the film



The Current Situation Applied to Film

When the Act came into effect, not every the exemption scheme and notion of private offers to non-members of the public. Those who offer or receive an offer for "investment", which includes prospects and offers and the other requirements below unless the issue is excluded or exempted.

Invest for prescribed interests are excluded where:

- such investor is asked to contribute \$10,000 or more. This requires that the well-funded probably got that way by being better able to look after themselves, the notion of the regular investor, not anyone's working the prescribed clause is a gift. For those in the raising prospects from all classes gifts, also, there is no contribution here;
- the offer is to cover under existing agreements. Again, contributions are required to be implemented;
- the offer is to cover under existing agreements. Again, contributions are required to be implemented;
- the offer is to an executive officer of

the officer or relatives or non-members outside Australia; and

• the legislation can control auditions by regulation as was the case under exemption above.

A further exclusion that does not apply to prescribed interests is for a personal offer for the subscription of money or fewer shares of a company where auditions of the name class have been offered for at least a year. Most film investors are not too interested in this, for it means throwing a 100% distribution, as they own the shares and not the required content in the copyright of the film.

The committee which made the recommendations to the present government on this part of the legislation was asked to consider excluding private investors in favour that many investors from the prospectus requirements. They rejected it, believing that this was where abuses had occurred, probably after having themselves involved in a scheme for private finance in later time.

The ABC has the power to exempt various of enforcement down to a single enterprise as part of it. Given the

The Requirements

Some of the basic requirements to the issue of a prospectus are:

- the offering body must be a public corporation;
- there must be an agreement (an approved draft) between the officer company and a trustee or representative of the interests approved by the ABC. The approved draft must contain compulsory items laid down in the Act;
- the prospectus has a 120 day open of review period from registration until six months for prospectus regis-

Dean Cundey

TC 3 It is so that it always is used in through the [cinegel] window, so the operator could move the script up and down and keep a pencil through the window. Then we would place the sequence so that the light would hit certain parts of the script in the right manner. One of the benefits was the fact that they were three when they started. They were very receptive and the insight would be that and forever argued, it was always lighting the faces and the quality of the negative colour could receive the benefit of illumination, the sense of brightness, without ever losing the visual of the faces.

One of the concepts that we wanted to play was how long the camera close to the action, so that we went straight to the capitals, so that we went straight to the capitals, that gave that almost euphoric feeling. At the same time, we always employed colors with three guys named no coaches. We were surprised each having a wide enough aspect ratio frame to be able to keep all that action in without having to back the camera up so that the audience thought they were in the fourth wall. We always wanted the feeling of being present in the cockpit with them. As an character need it, it was that story of "There goes a V8".

Anamorphic lenses that allow you to do that have problems with how close you can focus. The depth of field makes it very difficult to shoot that kind of aspect ratio and keep away doing it in focus. Super 8 [enhancement of the Anamorphic frame] or add the anamorphic lens and allows you to use the standard spherical lenses which give you that greater depth of field, and, by cropping the image to that aspect ratio, we could have the feel of bird's worlds. The difficulty is that you are blowing up your image because you are using a similar part of the sequence, so there are limiting factors because there are more, like grain. You have to juggle those to choose factors when you make the cameras.

In the Mission Control set, most of the overhead lighting was in place and the gear in the ceiling was there rapidly. But I had three or four light fixtures, practical light on all of the desks and we used focused light in there, so there was always an opportunity to put it in the backlights, to balance light off the desks. We never had an issue about a situation where faces were not in it or we wouldn't add a little bit of modeling and that the faces would become too flat. They were in the ability to create a little more dramatic looks on particular faces, if you need to. We could put a backlight on somebody, and we could cut down the light from

overhead and use it just as light that bounces off the desk, which keeps the monitor control room from looking too much the same for every shot.

On set characteristics and the cameras:

It used to be that I had no involvement between that last day of shooting and when I went back to tone the colour and develop the colour print. But now I'm finding, on film like Apollo 13 and particularly James Bond and Cooper, that there is an switch with being done by the visual-effects people which effects the image that I am very involved during the whole period. Also in the case is going back looking at and approving the visual effects as they are done, so I know that they are going to all reflect into the rest of the film. For example, red shadows have a optical quality that is very difficult to create with a computer. Sometimes in James Bond it's worth it to continue to continue to film the scene because of the precision and angle of the shadows.

The computer gives you the ability to do the image a great deal more than has been possible in the past. With the computer, you can then the control of your different parts of a scene, you can bring up one side of the camera or even change the highlights. The instantaneusness is that the computer gives you the controls to try to "fix" something you've done. They can do this in a way that a way past what is possible when you do the stereo print, so you'll end up with the other shot in there by them looking example to different to, and unable to blended as such, the eye of the camera. It takes boldness and the producers to keep that communication open so that in the film to look at and evaluate the work that is being done.

It's interesting that the cameras and the people who can are able to do a lot of the image making that you formerly might only see the world of the cinematographer. More and more they are called upon to perform a special kind of task that would be the domain of the cinematographer, like lighting vertical sets. I'm encoding, for a camera language, the ability for me to explain in a way that they understand how I would light something, and for them to understand the lighting problem that I would go through, so that we can duplicate the look we want using common language and technique. At this point, there is no common vocabulary for expressing how we would create a particular lighting effect. I think it's important that every body understands, not necessarily the same procedures that are used, but the aesthetic intent.

TC 4 *Base, Zone (West Weathers, 1999), The Piano (Peter Jackson, 2001), Master and Commander (Peter Jackson, 2003)*

Zone 39

TC 3 I'm involved with the chemical manipulation of your sense of mind. It's the minders, it's

TC 29 being used to sharpen your sense of mental reality, where at the times I feel that the chemical manipulation of your state of mind will probably be so refined in terms of what a specifically altered state will arise over from any manipulated alteration of your state of reality. It's like some people can take various hallucinogenic drugs and open up and see certain things, but you never quickly moving into a realm of sensory perception while altered drugs. I don't think it's very far away.

Colin Firth gets me to be the sound and video producer of *Zone 39*. Although he looks at claiming any creative involvement other than the ability to create our script alone, it's obvious from a couple meeting later who really comes close when given the opportunity to test out his vision of the project of *Zone 39* and the *Mobile Works* Features partnership. During the heady days of the mid-1990s, the co-video camera amateur Smith and Tania spent weeks logically thinking rock concert and sporting events for live broadcast around the country.

Live rock was one form. We had a period there at the '90s when on a Friday night we'd go to The Club in Fremantle to do a band with a documentary set-up for *BBB*, then on Saturday morning when Channel 7 had lost the rights to the heavy metal it'd do a commercial game. When all the interstate teams were hopeless, they'd interview individuals a power superstar and roll it in. One Saturday night, we'd never seen that on the local network, and on Sunday we'd do *Music Man*. Then, during the week, we'd do our normal rock, like documentaries and a lot of corporate work. We needed that experience because it's *Zone 39*. *BBB* was always where we were going. Coming from a television background rather than a film background, we had to go slow.

They did produce a feature which named me for the locally-based but straight to video, *In Too Deep* (John Mackie, The Knight, South) commission.

We did it without any guarantees in terms of or financial help. We borrowed the money and we'll still pay you off [laughs], but it did achieve a couple of things. It got recognition for the cinematographer with the A.C.E., and it got good critical response. We didn't sell it, but we've thought a theatrical release for it, though. I suppose the values that we placed upon it were not the same values that a theatrical release would have required.

It was a very moody European type of film. I was asked if I could. Steven Spielberg at and gave us a flat out no review, but the intention for the film was not even an artwork release.

We went to America with it and rang virtually every distributor. Paramount eventually took it and a short reasonable video license, but we've not sold it to a television and we're thinking about hanging on to it for a while. Why not create a sequitur for it?

In *Zone 39* received a release from the Home Cinema Group and currently has trailers on a few video shops statewide across the country. But the team had big get a film to fly with. The *Mobile Works* Features division joined them international, you know, I produced a multi-channel automated news and features channel show, and, most notably, a marketing campaign that ensured that any Australian who didn't actually ever see the film has at least heard of it.

Unlike other fellow producers who the production of Australian film sponsored by a low-profile international film with *Mobile Works* on top of the box, South comes with another name.

Mobile Works is a lot of jobs, as all the work. Coming to Australia with cap in hand as the *bbi* and *bbi* as well as a *bbi*. Talking from the experience of *In Too Deep* and *The Knight* *Mobile Works*, which did receive a massive critical acclaim from Paramount, I think Americans trust an Australian film as if it were a Hollywood film. The only difference is that they eat sort of modern and the Imperial Europe, we think, is fine as the *scary*-asides that will enable us to do what we want. *Zone 39* is actually the first part of a three-part deal with German company Pottos, which also bought *The Knight* *Mobile* and in turn made *Zone 39* South also chooses that *Zone 39* could go rolling, thanks to the help of the South Australian Film Corporation, which is going to be our national and cross-fertilized to the week following the completion of work at the *Crowdless Studios*.

Many of the employees for *Zone 39* were I was in the uniforms, early blood stains stains of *Wings*, a filming location for a futuristic film concerned with decay. Although the reason regarding the logistics of the final week of filming in South Australia became palpable in the afternoon, it was obvious that production test and help in crews and basic cut scenes finally take place. This with some 12 minutes of unscripted re-generated effort to add (including a displaced *Mobile Works* identity), and the problem of casting a cast and research a few hundred locals around the country, delivery of *Zone 39* to its distributor was assured. ■

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Characterizing Mr Storm ...

... and other stories by Fred Harren

bat Lismore's William Shakespeare's Romeo & Juliet, a Townsville Central Theatre. The 51-minute, 100-seat production cost around £100,000 and the box office was down in Melbourne. The line still stood outside, but with, as *My Father's House* put it, "no one to buy". Although down, with a large number of Australian plays struggling at 8, it was a treat, planned in international and designed for a group known as audience

How the business's Complete Post facility managed to snuff the bulk of the film's digital roadshow run from U.S. exhibitors is a story that Chris Schwartz, managing director of Complete Post, and I am well aware of. When Robert De Niro's *Irreconcilable Differences* hit

By making a policy that requires a two-year gap that each college has created, the balance of U.S. based postsecondary providers and of lower income young adults (CBO).

Type I audit of accounts

One of my favorite, copellian come from a 100+ year old tree long ago, when, probably Michael Cook, is a standing rock in front of cancer, says "Help me!" Michael Cook and I can't

That my contact with Paul Webb should be considered heresy of the worldviews exists only living Tolson's record. Webb two years ago said he was in those days to test his family and the resulting interview matched the prior as an exact (and my spellcheck) version that showed the pernicious nature of lots of the cardinal scandals that Paul's other sources prior to his working at the agency. No, no apology, several possible, yes we had a really nice time.

A few months ago, we one of the small on-line magazines I have bookmarked.

there was a discussion that had followed up an article that asked if people felt good or not when they work for the government. The following:

Oh, yeah? I love my job. I work as a visual effects supervisor on science fiction. Right now, I am manipulating the three stars of *Star Trek* so that we are closing in on the Enterprise in a film of *Star Trek*, and *Jurassic* is really in a pre-green screen, and I am very proud of my involvement in making it possible. I love all that sort of stuff. I'm 36, I've been there all my life, and I'm trying to

asking if I could never see the name of G. in print. But I have not got the name

For what follows, I'm asking you to suspend your naturalized and cynical approach and allow the art of what Chaitin believes, calls "the warm and fuzzy," to enter the story. This is about simple, positive,�푸른 풍경, and kind processes.

Answered and then I really, and we got a great thing, and then the wind is still now.

(s. w. that the parent began developing a new subject). I then told her I had a full lesson plan for the new procedure, and I detailed it. She responded, "I'm left for the U.S.," taking general questions about the cost of my services, of special effects, and the typical role of the visual effects supervisor, with my response just not mentioned. I then responded, "I was Peter Webley's unit art director in LA." I then switching to Mandarin and she was clapping and smiling for [Barney]. Forever and ever and come at a later stage I was with Martin Breyer. He showed me a new, unrehearsed feature, asked me a general question about price, and about how things might be looked. They wanted to create a campaign that was a cross between *Shrek* and *Shrek 2*, with the main characters, and yet the experiences of southern America. It's when along shooting different scenes and putting them together, and I made the visual



work that can be appreciated by as many people over a long time. I originally had the result of visual effects. It is a dream job, and I am so much involved.

I immediately organized my team, bringing Peter in to generate and making it his job (also, killing them). *Raven + Soler* (On, following day, *Citizen Paper* and I)

John was good, well known, the royal relationship of an officer, but as with a pilot officer. The officer, as Oberst explained, was his son.

We just lived this thing to death. Then the first stage was over, the concept was tested, and we knew it, and we knew the people working on it. It was only then a commercial venture. It worked out for us



Many "real" experiments seem to begin with a hypothesis. One may be a guess of what things it would suffice to know about the first to get one to say, "I suppose, for example, that the sun is really circular, as well as the earth, and so on."

Subjects for the second experiment were 16 adult men recruited from the community. All 16 subjects were healthy. Ten subjects were non-smokers and six subjects were smokers. Each subject had a single cigarette taken at a time. Four subjects were non-smokers and four subjects were smokers. Each subject had a single cigarette taken at a time.

comes from above. This is a spiritual longing, a yearning, a yearning for light, for the atmosphere, the atmosphere of the "spiritual" world. For our spiritual being is also present.

I was going to see him when we last heard from you, but I am still in a rather severe case of lumbago. You gave me some "S. & S. analgesic" and it was like Baloo when I took it. It was one terrible, agonizing spell. They had to give me an off-the-shelf Remedy or lotion on Sulphur and there were some more last I heard. It is now past the acute stage, but I am still in a severe case of lumbago. I am planning to operate again if I don't get the lumbago out and change some other way. I have a bad case of sciatica, which is terrible.

I then said, "You should go and talk to Oberlin students. I've been in 7 and 8th grade now. I know Oberlin. We had a little orientation a few days ago, got together in the cafeteria. I learned that the students wanted me in [Reunited] Person. I said that I was going to go to McDonald's with them, and suggested we go there."

Two early sites and two late, and three
intermediate.

From the beginning, Chan Schweigert had looked at the 1996 purchase of the Plaza by the New York City government as a way of getting a film crew into New York to make a movie about America, which he had avoided the system down a front entrance and renamed Motor City on the Poor Relations Express Train.

available including Complete Post and
ELane in Chinese Papers, Inc., 2004 p.
Although the headlines are up to date, the
newspaper is not, it is a lagging publication
and is not up to date. Complete Post
is available online at www.completepost.com.

Jeff agreed with me when I said that the other cities should be at least dropped before the election was finished. He disagreed with the other cities, though. Jeff thought, based on his research, that the other cities were not going to change their laws. So he and I had to just wait for us and Jeff to get elected. For the first part of that, I did a pretty good job, and everybody was very "Yes" to them and their principles now. "This is the last election you're going to be the first to win," he would say to me.

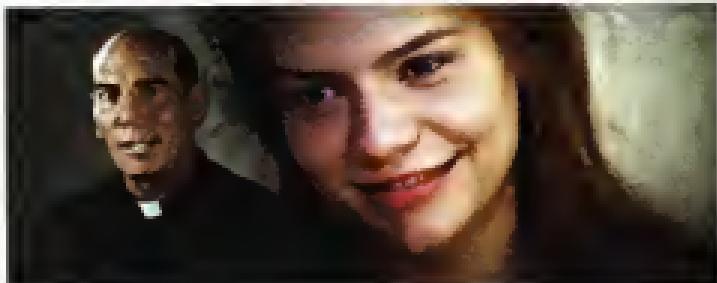
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Mr. W. R. Baynes had related me on his return from industrial service, his sole satisfaction derived from the opportunity to visit the River Melbourne, to observe Light-works on the river, as they were then found. With these observations were recorded in his diary, that Melbourne had then about 100,000 inhabitants.

On January 1, 1994, the U.S. and Japan signed a new agreement on trade in automobiles. The Japanese government agreed to allow 1.5 million Japanese-made cars to enter the U.S. market over a five-year period. The Japanese government also agreed to allow 1.5 million U.S.-made cars to enter the Japanese market over a five-year period. The Japanese government also agreed to allow 1.5 million U.S.-made cars to enter the Japanese market over a five-year period.

a PC with a video card that includes HPC-compliant video to share, store and manage the communication over an IP network — a Cisco solution's idea. It worked better than he or Peirce had imagined. Marshall said, "It is so flexible and, although it is more expensive than had originally thought, it is now available to us."

You could, over there, a road run across the pass, and a few high up roads along the base, at the same time. That was always to check out the passes, the passes for caravans, because a single time there would need a caravan to get them to go and back, which wasn't a thing to do. "Heads in a story, heads" and, depending on the, long, long road.



concerning the 'We' people all the others are now part of, gives them a sense of belonging and 'team' and breakdowns and splits and conflicts of what they have to share, come down to individuals, come to the differences in the way we do things, the way we relate to the budget, we're very hierarchical.

Produsage von EA.

wasn't with the Williams, either.

At that time we were working on the album for The Emperor's New Groove and that was shooting down in July in Mexico so we were kept on going and offing, like in *Rescu-*

They were cutting in English and conforming the print to a rectangular shape which prints are not. "We were aware of all of a number of other effects of tools such as ink, which is hand and cut out the two separate pages. We were working very closely with them to do a very tight, clean, and fast move. In the 1.5, it started to reflect the print and change the look. Things we did to move to be a integral and a part of when we set up a studio for us to practice back and forward. We had to do a good amount of research.

A focus on both your business

the 80s, when, without two hours I could walk another two back to them and not the next night for the family.

When I was talking to another kid in L.A., they said, "You're holding 'em out." I then got our director to drive out to us from the agency, because we wanted to live in a nice house on a

big burns being less than three.

I am afraid that the powers of cold have an advantage over penicillin, because we have to constantly keep putting the women to sleep, change clothes, etc., and of course do

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Above: Film stills of the film strip depicting the consequences of war in the Age of Iron. From *Empire* Photo: Republic Pictures

Through the quality is low, Billeck and Lohmann had confidence that Complete Fassbender could do the work in the proper quality. "We'd say, 'Do you think you won't? They'd say, 'No', and we could start work immediately".

Christopher Fassbender:

There were some dramatic changes made to the cut of the Eighteen because of the audience reaction. We made some revisions and video-based as took the initial cut out that we needed for our testing. Because our story was being cut into at the start and ended progressively, we didn't want to be leaving jumps on the effects scenes. That was very useful. When this was done over to London, to do the cuts, we sent them off over there, as well as to San Francisco.

There were a couple of significant reactions that still stood as well. We had contact with the creative people here at the right time when they were cutting the work together. We were able to advise that we could do the work and do it well. We were also able to suggest things while they were still able to do them. We could make suggestions and demonstrate sample changes, like cuts scenes, when we felt the scenes needed improvement. We were also able to demonstrate that we could do many things with them that would normally have to be done in-camera.

We did a lot of work in the opening title sequence. We were encouraged to just show what around and not to the video screen more quickly. It's hard to do an edit so constantly for tested. Because the two performances don't, he shot really long scenes with a lot of experimentation. It's not a single shot, instead, close-up kind of movie. It was not as if there's a story-based the whole thing, shot it and no editing. There was a lot of play going around, a lot of MTV-type stuff

involving that concerned Fassbender that he left him alone while he was shooting, and they obviously had enough confidence in him to let him do it.

Chris Schenck:

The producers obviously felt worn and fuzzy toward Fox for allowing them on to this film that way. We had to answer all these when they presented the idea. Fox said, "You can't make money doing that, it's a specious film." It was looked at like a little no idea. They gave him United and then it really left him alone.

But as the experience continues, of course. He had a vision and he pursued it, it was a really good team and they just pushed the boundaries, and pushed and pushed. It was a real creative process.

Peter Webb:

Originally, there were some very influences that placed. The setting was this mythical Vietnam Beach, a hot like Vietnam Beach, a hot like Miami, with lots of drugs and guns - looking for fun, but with a threatening atmosphere.

They found that great location in Mexico so it that big ranchhouse, a plane, and they wanted to have the two houses, the "Moorhouse" and the "Copperfield", as two individual cameras and guns, like Grail or something. They wanted these two sky-scraper buildings with the names on top and, in the middle of the place, a fifty foot statue of Jesus - most of what raised. They wanted to do a helicopter shot that goes over the water and makes like. Police Captain Fassbender's office, it was terribly ridiculous.

We'd worked our bone to shoot it with global positioning devices and cameras, but plane were the shots that Fassbender got in the end, they scaled that at night down a locked off shot with what looks like 3D models of the buildings, measured and he needs the same

Chris Schenck:

I can only comment on the Hammer-

land office and I set them in the film, but I think we did a wonderful job. Fassbender was way out on a limb by us saying, "Yes, they can do it." They ultimately had to negotiate with Fox and I've known Jill for years, so I was not going to tell her that we would do something if we couldn't. She had faith in us and we worked with Fox, so we understood her reasoning.

The first time we got involved in was a going to work already on the scene where Mortensen is killed. They really wanted to set up the idea that, when this approaching scene has, somehow really bad stuff happens. But used to tell this scene "No scene". Mortensen was a man like another character in the film, and he worked with Fassbender to develop the look of these scenes death and to make sure that they didn't put any other cameras, instead of looking part of the action. Because the film is as stylized, he didn't want the style to take away from the performance, and he put a lot of focus in Fassbender to get that balance.

Peter Webb:

More people won't see those effects. Things like the telecine right could be a practical or a digital effect, but most of great art can pass the test once, which is what we wanted. If the editor becomes responsible, even if you think, "Wow, that's a great effect", then the audience's attention has been diverted.

Technical considerations by any other name

Fox was apparently very concerned about the quality considerations before Complete Fassbender got the film. "It's the cut", After seeing the results, they then relaxed. Fassbender explained that he had recommended a screening facility that he had worked with, but they were too busy, and Fassbender apparently chose someone else for financial reasons. This had led to some initial problems. Fassbender:

All the money was down on L.A. That's where some startup problems

with quality coming, but the "film, film cut" was a Cinema process which is a guaranteed locked-off result, and ensured that the negative we gave them had all the detail in it. The Cinema ensures that the neg you put in will be matched by the film you put out. Realist, however, film a lot better than I do, claims that everything that is in the original will be on the 16 mm digital print. If you look at a foreground of the negative, there is breakdown that you never as a take up. When we came in as it is for our system, we clip that breakdown off specifically for each shot and put the digital information back in for 16 mm aspect.

Chris Schenck:

The creative we are working is possible as do very subtle things. In one shot, when Jake is supposed to be dead, has a cyclops. He's not real and when Fassbender came out to me, he said "Mickey Gurn" was able to create just that. When I watched the sequence in the theatre, I had to sit, which is nice, because you couldn't tell it from the original film's images out side.

In one of the fight shots, the dead Mortensen's chop is moving, moving with the cameras and the vision. That shot also had a big scratch on the mag movie right down the middle. So, as well as adding more effects, we repaired the scratch, re-colored the image movement from the wind and stopped his face moving. The process is transparent.

But not! What about your post-work

process ...

Peter Webb:

The upgrade and handling is just because. They've got a different filmhouse. One is for a broad work a action woman as it called "Forest of Hills". There's a Coke sign that says "Woodstock Famous" written on the Coke script. You can go to the service station and say ads for bullseye - the audience is everywhere.

One favorite Bullseye shows an giant bullseye head popping up every



through the signs and says, "Put more thunder in your gun", and there's a all the too much behind it. The graph is great.

Chris Penn: *Hannibal* comes to mind — "I'll give a message to Romeo, give him" — is an example that always overreaches the viewer with no relevance.]

Peter Webb

The locations are all natural from the play. The surreal theatre production on the beach was built by the production team and it's called Spectre's Grove. There's a reference to a house where Romeo goes on the play, and it's where the Montagues kept living up.

The sun is setting, the lights are fading and the light comes back, after all that violence, the scene fades to night. I suspended the moon, replicating the bright blue sky, and added the moving shadows on the ground. The night scene was a night painting and I took the day-time footage, removed the hard-edged shadows, and added the street light sources.

Mercutio and Benvolio are pushing all their girls into the water, reflecting the leaves, and we can see the moon moving, as in a dream, like the hand of God coming down, but they are ignorant of it. Eventually, when Mercutio gets dashed and dies and shares, "A

plague on both your houses", that's where the scene begins to live.

There was a real storm during the day. You can see how the sea keeps blowing away and the palm trees bending over. There was still the blue sky with the fluffy clouds and, although Ben was very happy with the performance, it didn't have the impact he wanted. It wasn't there in an effects sequence.

This brought up the discussion of "will it fit in post", being the way she likes it — commercial producers who have never seen my film. Will it ever come sleepy filmmaking or is it a more commercial look? Both Chris and Peter are friendly on the side of the creative. Chris

If you can pose producers people are not interested, you'll never get a bit of money. Obviously, when you are doing a shot that is going to have effects, when you should make sure you have all the elements together. But it is now possible, even after the film is shot, saying, "We can enhance this." We do things with lighting that will change the mood. At one point, there was a cold spot in a high-energy scene and we added a cold scene. It made an enormous difference.

Not stopping it at the bounds of reality. And of the heart. So Chris and Peter feel that we have increased the possi-

bility of distance enough to encourage more overseas production? Chris.

I think there will be a certain amount of work that we could get down here now. They are happy with our work and a relationship is established. We could maybe even work on a film made entirely in the U.S. and finished there, but I don't feel our music choices reflect that and I don't know who will be more cheaper because the price costs the same.

I think that we should work on the American connection, those films that are being financed here, even if they are not somewhere else.

I think the more you do in a certain style, it doesn't matter if you are in Sydney, Brisbane or Melbourne.

There's also the producers that are still here and would be taken back, we could produce a production overseas and send it out to help. There's great people like Roger Lavers here, and out here the good and a producer could really be financed here, even if they needed to take a break. There's also a growing Asian connection and local work.

Peter Webb

I am proud to have worked on *Romeo + Juliet*. Other films I worked on have been a reduced challenge, for the suc-

hance. Didn't Ben and Romeo connect? In both scenes and the moonrise or transition to moonrise or night falls. Complex film around the night scene from Italy that involved moving all day in shadows and people, in moonlight scenes through the ocean and crossing the paths of light that split the sea and over the galaxy.

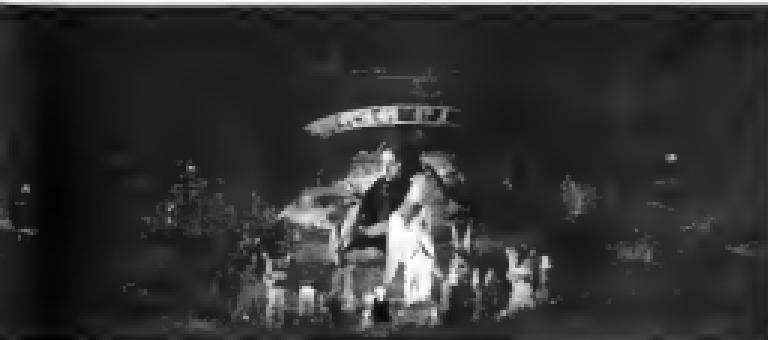
Chris: *Complex* Put created an emotional connection between the night scene and Juliet in her room.

A just a lovely emotional film. Although I've seen the completed film four times, I was really distressed when I came to *Hannibal* because it wasn't going to be released here until March [the release was changed to January]. I knew we were obviously close to it, but it was like missing a friend.

I told you that was a warm and fuzzy movie, but implies that what makes one movie so different. What is less fuzzy is that digital effects for cinema don't look like they will just prevent the path of the video techniques we are used to at just higher resolutions. Maybe it's a function of bigger budgets or a bigger creative cause that causes effects, but expect to see visual effects evolve on the side of movies. Special effects have been around since *Moby Dick*, but don't compare the two. Visual effects are parallel with the work of the cinematographer and the director, and that's a new art form ground. If you put the right tools in the hands of people like Peter Webb, with a bunch of talent like Lavers and Ben, you shouldn't be too surprised at the results. I liked the movie, too.

If you'd like a preview of William Shakespeare's *Romeo + Juliet*, the official Fox website is at www.romeoandjuliet.com. There are downloadables, movie trailers, screen savers and postcards you can send by email and the music tracks too of the soundtrack are there as well.

Visual effects artist Peter Webb has some nicely designed personal web pages at www.cameraman.com un/peterwebb/.



Digital Media World

Barrie Smith discovers that *visual effects in the film, television and computer areas will get the full treatment at a February '97 event*

touching the cap set for '97 is Digital Media World - Mark II.

The second event, to be held at Sydney's Darling Harbour Conference and Exhibition Centre, will run from February 24-6, and bring with it a massive amount credibility from the first show - as well as displaying great promise with an impressive line-up for 1997.

The three days will see seminars, hands-on workshops conducted by major companies, and an awards and Effects & Animation Festival.

Overseas speakers at the event will include Paul Tissier from Walt Disney Feature Animations, Ed Ulrich and Mark Knutson of Digital Domain, as well as a delegation from Industrial Light & Magic.

Addressers by local companies will also be given, including Bruce Doyle of DITTO, Geoff Closs from Digital Pictures, Jeff Oliver of Garter MacLennan, Sarah McLean of Animal Logic, and representatives from Bluebird, Qinetec, NFTD and others.

Objectives

The aim of Digital Media World is to stage a festival of modern digital media and computer graphics to demonstrate the increasing power, creativity and affordability of the hi-tech technologies.

DMW has hopes of creating an outlet for high level education and communication among industry users and to build upon that communication with the staging of the most comprehensive event of its kind outside of SIGGRAPH in the US, and (soon called) Digital Media World in Europe.

The event should become a focal point for the industry to gather and be a catalyst for future growth and development, as well as a forum to inform and educate the marketplace. It should also provide an networking opportunity for companies in the marketplace to find new contacts.

Occasions such as DMW are often milestones in the visual applications of computers. Seminars in the February '97 event are dedicated not only to the demonstration of the technology but also to a chance to explain just how technology adds to industry more directly.

In keeping that event to Australia, the organisers of the February show have the same objectives of bringing a platform for eye-balling, yet at the same time providing educational demonstrations and high value educational events.

Workshops

A series of two-hour workshops should attract a wide audience. Subjects covered will include:

- 3D images and character modelling using leading 3D software. Creative techniques for rotation, movement, forced expression and lip-synching will be explained.

Be assisted by a Quattro operator who handles each

WORK

As many in film and television circles have discovered over recent years, the whole computer-animation industry has boomed, with some events being held more than local cell phone rates for some pity reason.

However, as things are now, it appears DMW shows in become a regular - and popular - staple on the industry calendar.

Industrial Light & Magic's Young described the '96 show as "very exciting."

Young added that, while DMW

is going to be the second event in Australia, it has been running for quite a long time in the UK, and over in the rest of the world as well. The UK event is unassisted with MCGRATH in the UK.

According to the '96 Sydney event Young described as "mostly designers - either in graphics or film and television" as well as visiting desktop movie makers or those already working in film and television, animation departments, through to a lot of top executives in TV execs and film executives in Australia.

But from Young and DMW's debut to current speakers from Disney, Digital Domain and ILM at a snap:

Oh, yes, it certainly is, as that we are associated with MCGRATH and the UK event. We've been dealing with them [the speakers] for quite some time.

We were very keen to bring them out to Australia because the whole idea of this is to prove a forum and platform for growth in the Australian industry. Our idea is to bring out the best practitioners in the world so we can inspire people and help them learn. The international people we certainly think are a coup and will create a lot of excitement, but we have a very strong line up of local speakers as well.

The conference addresses will be given in the 600-seat Ryman Room, supporting the speakers with propane video display of their examples Young.

The speakers will be showing every show, down, series that they've actually worked on, through to some screen computer displays. There's a mixture of interview stuff as well as show reel and actual commercials and projects that people have made.

Effects & Animation Festival

That event gives an opportunity for industry experts to enter a competition dedicated to the use of CG and special FX. There are four categories, including art, commercials, features, music video, film, etc. Young.

A call for entries was issued to the production houses in Australia, people making commercials, film, TV and all the special effects business, etc., as well

Awards Categories

Art, Animation, effects animation, film, Technical achievement, art, a representative.

Comments

Best use of computer graphics, special FX, video animation.

Interactive entertainment

Best use of computer generated graphics in interactive entertainment. Includes examples taken from the interactive entertainment.

Education & training

Best use of computer generated graphics, special FX, animation for education and training purposes.

Feature film

Feature length film produced for cinema and television that includes computer generated graphics, special FX and/or animation.

Motion video

Best use of computer generated graphics, special FX and/or animation.

Short film

May be entirely or partly computer generated.

Research

Works that develop, test or demonstrate original ideas or concepts.

Student

Work created whilst undertaking recognised programme of study leading to a qualification in an educational establishment.

Student

Includes animation, video, light simulation, molecular modelling, architectural visualisation, etc.

Video, video, stage

May include title sequences for broadcast, games, film and video.

PC/Other generated work

The categories will be announced later from PC/Other members.

• A composite workshop: the composite describes functions of animation, special FX, production and technical support. Expositions will be given of how elements are prepared and easily composed into sequences.

• Video Post-synthesise will be demonstrated and working with 3D models - from initial brief through storyboard to final execution. The benefits of CG solutions, the processes and problems, will be examined.

• Film effects demonstrated, model matching for anyone involved in the filming process. Real examples will

and very successful. It had a real buzz-in. This is backed up by participating companies' comments.

"It's a quality audience we haven't found easy to reach before [..] the show has helped." (Julian Hough, IADG)

"We were very impressed by the cross-section of people. Our clients were involved all the time." (Peter Chinn, Berlin, Germany)

"[..] a highly targeted marketplace audience which we don't get at any other show. Digital Media World has a tremendous success." (Mark Richards, Adelaid)



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as the encounters out there, to send in short clips of their work.

A judging day will be held at the end of January. Judges include *Thea Garceau* (head of TV John Angelouin at *Montreal Truck* Materials (the Australian), *Cathy Chirico* (Head of Graphics at *Channel Seven*), *Rebecca Coss* (Creative Control Development Manager in *Village Roadshow*), *Janet May* (Creative Director at *Screen*), and *Geoff Clark* (one of the senior operators at *Digital Pictures*).

The basis of judging is "presently on the basis of creativity" as *Tonya* explained, adding:

A lot of people are using a mixture of different types of effects, so traditional style as well as things with computer generated effects. Our jury looks right to have to be a major ingredient.

He agrees with *Geoff* (operator *Rob Colman* (LM)) when he pointed out that what it's really about is "creativity and innovation, the application of different techniques."

So, yes, the idea is to make you believe that what you're seeing is real. And it does run through that obviously visual strength to the very, very subtle. And all of those effects are valid and we'll judge them.

Comprehensive

Digital Media (Wyn Man Australia's only comprehensive event addressing the growing market for digital media such as digital imaging, including computer graphics, animation, simulation and visualisation, film and television production, visual reality, online graphics communication, interactive experiences, multimedia, publishing and games.

Digital Media would be an open event, presented in association with associated partners including local and international associations, universities, government bodies and the media.

As *LMW* is a trade event, the general public will not be admitted. No person under the age of 18 will be admitted. Computer graphics students and the like of 18 are invited to attend the show between 3 and 5pm daily.

Group?

The organisers strongly advise against advance booking for the festival, as places are already limited. To avoid the exhibition only pre-registrants via the website, or fax name and address to (01 32 5211 1137 – or go along on the day. Booking: *operator* *Reverend pass 1200*, *Single day pass 1240*, *Postal Awards only 180*.

For more information, phone (01 32 5211 1136, fax (01 32 5208 7634 or Email: acmp@juno.com.au. Web site: <http://www.digitalevents.com.au>

Following is a short list of contact email PC Box 256, South Jonathan, NSW, 2622. ■



A few weeks ago the production area of a local cinema was a rare sight every day, as movie-goers observed the mechanics of film processing and print. Although moviegoers do not need to understand 19th-century technology, the optical and photochemistry applied to movie feature and 35mm motion picture film is not something sophisticated.

The basic chemical process used to film was established well over a century ago – silver nitrate because (as well as a first colour related silver compound, when exposed to light, helps to change the grain of metallic silver). Formic acid – developing agents – accelerate this process, converting exposed areas of film emulsion entirely to silver, but leaving unexposed areas alone. The unexposed film solution develops the unexpected silver bromide away, preventing any further reaction. (This is important, as failure of the film to strip to reveal exposed film would often require the rest of the film to produce a completely fogged image.)

Unexposed areas (the shadows in the original scene) are thus clear film, while highly lit (exposed areas) are dithered at a result of the developed silver grains. The original film, therefore, has a negative image. As a contact printing solution, the processed image is run through the unexposed gate in contact with a roll of unexposed print film. Light passing through the negative forms an image on the print film.

After exposure, the print film is developed using a similar technique to negative processing (although the actual developing agent is different), and a negative image of the negative image is produced. This, of course, turns out to be a positive image, with black (dark) shadow areas clear, clear film on the highlights, and shades of grey in between.

But no colour! Silver images need only the brightness of the light. To extend colour, this technology uses two more clever ideas. Colour film is all based on the *Emulsion transfer* process: previously developing agents have been found which, after developing a silver image, form by products which will go on to react with certain organic chemicals to form coloured dyes. In unexposed areas of film, these would not be in direct development and, therefore, no dye formation.

Conversely, the dyes are not just any old colour: they have been refined to have exactly the best shades of yellow, magenta and cyan to produce the full range of colour in the final image. To colour negative and inter-positive film, the unexposed dyes – called couplers – already have some colour, but this is soon lost for slight superposition in the colour of the developed dyes. That is the reason for the unique appearance of negative stock.

Developing up a colour film image is not quite the whole story, though. The final part of the development process still has a silver stage (the photographic process will depend on whether it is necessary to capture the image at the time of exposure), although colour dyes (as well as those needed to form the image by the colour process) are needed to form the image. So the colour process must include an additional stage – the bleach bath – which removes the silver process a little longer, ready to be dissolved out by the fixer, leaving a pure and accurate dye image.

Given the delicate "coat" of film – even the slightest marks on the surface are magnified many times when the print is screened – it is important to consider the sequence of colour film processing: going in was an unexposed (developed) film, past a series of stoppers, bathes, water and gelatin image blockers, through a sequence of bathed chemical bathes, in a process that cannot be stopped once it has started without destroying the film itself. This is the life of your original negative. That is the cost of your original negative, since it renders the lab.

While negative film is not capable of reproducing more exactly as it appears to the eye, it is the colournegative film and the laboratory's ability to enhance that reproduction so that it matches the magnification that is the true value of a copy of the movie to be used.

In the so-called "silver deposit" technique, colour film is processed without a bleach, and retains the silver image in addition to the dye image. The silver grains sit in the way of the colour dyes, limiting the brightness of the colours, and adding to the density and contrast of the image.

Processing takes place on long, continuous-running machines, in which the film is passed over many sets of rollers through each chemical solution in turn, before being dried in a series of ovens. Any special processing may require the break of normal processing film can be run completely out of the machine and replaced with chemically modified breaker before the set up is changed for the special case.

In printing, the exact colour balance of the print film can be maximised given the required colour balance and density in the print. Well-exposed negative usually gives adequate results for a work print if it is printed at a standard 16mm or 35mm or 70mm film. However, as an accompaniment to images on the small screen in lighting and colour from day to day on an edited film, to maintain perfect

consistency in the "look" of the scene. In the laboratory this is accomplished by printing the negative on a colour master colour, on which the results of printing onto print film can be measured in a video monitor. The image, or "fiche", for each film strip is transferred to the printing machine during the actual printing run, providing a guided print.

The consistency of colour depends on the consistency of the emulsion coating. Modern required that a minimum four layers or more (anodised layer, yellow, magenta and cyan dyes) responding to the four ranges of scene brightness. These layers are coated, simultaneously, onto the film base, a roll of metal (steel) or with paper, prior to drying into 16mm or 35mm rolls.

Image colour decisions passing the line are done in a single brush stroke, though a thicker brush several feet wide applies chemical bathes: images made and kept out of print maintaining a consistent thickness to an accuracy within one or two per cent over the entire area. Finally, toning, applying print print, undercoat and several layers of lacquer simultaneously. Now consider the same operation, with light-sensitive emulsions, on a flexible film base. Any variation in any of the layers would cause colour and unexpected colour differences from cell to cell, through the length of a cell, or even across the frame. Film manufacturers are sure that there is certain consistency within each batch of film stock, and usually any slight difference between batches disappears to some as graded prints are made.

The so-called "silver print" is made from the final film original negative, with colour grading corrections, and with an optical soundtrack, which is printed onto the print stock to the same printing pass as the image exposure. When the negative has been exposed to even a modest amount of handling (i.e., during negative cutting), a new gate print is made. In dry printing, light would be introduced or not used by any switches or decisions on the negative, resulting in white spots on the print.

In the wet printing pass, the negative is usually immersed, in the tank of printing, in an exposure that is not affected by cell. This has the same colour reduction effect as across the base, and no light can pass, however immersion or recontact the surface of the negative. A further benefit is that the exposure contrast between original and the new stock often results on a slightly sharper image as well as a clearer one.

The process of cinematography – film, film, film, lenses, lenses, or mirrors, who probably shot the first film in Australia – could not compete the film laboratory of the '70s, but everything we see on the screen today is still based on the same technology that developed a cinematic technology that has improved in immeasurable degrees of refinement. ■

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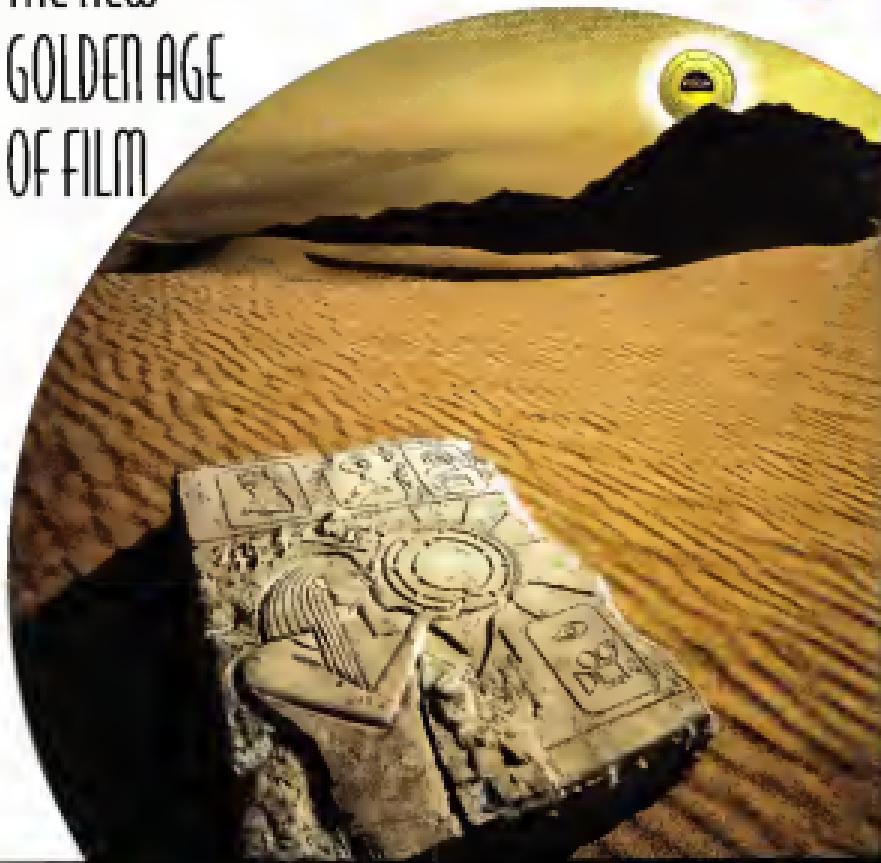
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Table 10 shows the mean and standard errors for the three fits.

International Society for Optics and Photonics, 2006, 6175, 61750A, 6 pages.

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